

THE ATHENÆUM

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No. 1902.

LONDON, SATURDAY, APRIL 9, 1864.

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UNIVERSITY COLLEGE, LONDON.—**FACULTY OF MEDICINE.**—The SUMMER TERM will COMMENCE on MONDAY, May 2. Classes (in the order in which they meet):—

Practical Surgery—Mr. Marshall, F.R.S., half-past 7 A.M.
Materia Medica and Therapeutics—Prof. Ringer, M.D., 8 A.M.
Pathological Anatomy—Prof. Wilson Fox, M.D., 9 A.M.
Medical Jurisprudence—Prof. Harley, M.D., F.R.S., 10 A.M.
Practical Chemistry—Prof. Williamson, F.R.S., 11 A.M.
Midwifery—Prof. Murphy, M.D., 12 noon.
Pulse-ology—Prof. Grant, M.D., F.R.S., 3 P.M.
Botany—Prof. Oliver, F.R.S., F.L.S., 4 P.M.
Ophthalmic Medicine and Surgery—Prof. Wharton Jones, F.R.S. (Hour to be fixed).

Medical Practice—Daily.
Medical Clinical Lectures—Prof. Jenner, M.D., Prof. Hare, M.D., and Prof. Reynolds, M.D.
Surgical Clinical Lectures—Prof. Quain, F.R.S., and Prof. Erichsen.
Clinical Lectures on Ophthalmic Cases—Prof. Wharton Jones, F.R.S.
Practical Instruction in the Application of Bandages and other Surgical Apparatus—Mr. Marshall, F.R.S.
Practical Pharmacy—Pupils are instructed in the Hospital Dispensary.

Prospectuses may be obtained at the Office of the College.
WM. SHARPEY, M.D., Dean of the Faculty.
CHAS. C. ATKINSON, Secretary.

April 2, 1864.

KING'S COLLEGE, London.—The EVENING CLASSES.—These CLASSES RECOMMENCED on MONDAY, April 4, in Latin, Greek, French, German, Italian, Spanish, English, Arithmetic, Writing, Mathematics, Chemistry, Mechanics, Physiology, Botany, Zoology.
A Prospectus will be forwarded by application to J. W. CUNNINGHAM, Esq.

KING'S COLLEGE, London.—PUBLIC READING AND SPEAKING.—The Rev. ALEX. J. D. DORSEY will begin his COURSE OF LECTURES on MONDAY, April 11, On Public Reading, at 1 o'clock; and on Public Speaking, at 5 o'clock.
For a Prospectus, apply to J. W. CUNNINGHAM, Esq., King's College, London.

KING'S COLLEGE, London.—PHOTOGRAPHY.—Mr. GEORGE DAWSON is now ready to receive pupils for instruction in the Art and Scientific Principles of Photography. Fee for the Course, &c., including chemicals. For full particulars, apply to Mr. Dawson, at the College.
R. W. JELF, D.D., Principal.

ROYAL HIBERNIAN ACADEMY OF ARTS.—The ANNUAL EXHIBITION WILL OPEN on MONDAY, the 2nd of May, and TUESDAY, the 13th of April, will be the last day for receiving works.
M. ANGELO HAYES, R.H.A., Secretary.
Royal Hibernian Academy.
Lower Abbey-street, Dublin.
Intending Exhibitors are requested to communicate with Mr. GREEN, 14, Charles-street, Middlesex Hospital, the Academy's London Agent for forwarding works.

SCHOLARSHIP EXAMINATION.—MARSHALL'S CHARITY, SOUTHWARK.

NOTICE IS HEREBY GIVEN, that an EXAMINATION will be held at No. 9, King-street, Southwark, on SATURDAY, the 8th day of May next, at eleven o'clock, in the Forenoon, with a view to the Selection of an EXHIBITIONER for a SCHOLARSHIP of 50*l.* per annum, for a period of Four Years, in the University of Oxford or Cambridge, pursuant to the Trusts of the Will of John Marshall, late of the Borough of Southwark, in the County of Surrey, Gentleman, deceased, and the provisions of "Marshall's Charity Act, 1854." And Notice is hereby given, that the following are eligible for the said Scholarship, and in the following order of priority, that is to say:—

1. Children who are natives of the Old Borough of Southwark, or of the Parish of Christ Church, or of the Liberty of the Clink, and who shall be attending the Grammar School of St. Saviour, in the Borough of Southwark.

2. All natives of the said Old Borough, Parish, or Liberty, educated at the Free Grammar School of St. Olave and St. John, in the said Borough of Southwark.

3. Natives of the said Borough, Parish, or Liberty, whosoever educated, not being less than sixteen, or more than nineteen years of age, at the time of such competition.

4. Scholars attending the said Grammar School of St. Saviour, whosoever born.

5. Scholars attending the said Grammar School of St. Olave and St. John, whosoever born.

No scholar of the two first-mentioned classes will be considered eligible to compete at the Examination unless at the time of such competition he shall have entered upon the sixth half-year of his attendance at the Grammar School of St. Saviour, Southwark, or at the Free Grammar School of St. Olave and St. John, Southwark, as the case may be.

Every person desirous of becoming a candidate for the above Scholarship, will be required to send at least before the said 8th day of May next, to leave at, or send by post to the Office of the Trustees of the above Charity, at No. 9, King-street, Southwark, a notice in writing addressed to the Clerk of the said Charity, stating his name and age, and of what borough, parish, or place he is a native, and the place of his education; and every candidate who shall omit to give such notice will be considered ineligible to compete at the ensuing Examination.

Dated this 2nd day of April, 1864.

FERNAND GRUT, Clerk to the Trustees of the Charity of John Marshall, deceased.

9, King-street, Southwark.

THE MORNING PREPARATORY CLASS for the SONS OF GENTLEMEN (exclusively), will RE-OPEN on MONDAY, April 11—13, Somerset-street, Portman-square.

ROYAL LITERARY FUND.—THE SEVENTY-FIFTH ANNIVERSARY DINNER of the Corporation will take place in ST. JAMES'S HALL, on WEDNESDAY, the 18th May.
His Royal Highness the PRINCE OF WALES in the Chair.
The Stewards will be announced in future Advertisements.
4, Adelphi-terrace, W.C. OCTAVIAN BLEWITT, Sec.

ARTISTS' GENERAL BENEVOLENT INSTITUTION, for the Relief of Decayed Artists, their Widows and Orphans.
Instituted, 1814. Incorporated, 1842.
Under the Immediate Protection of Her Most Excellent Majesty the QUEEN.
President.
SIR CHARLES LOCK EASTLAKE, P.R.A.

The FORTY-NINTH ANNIVERSARY FESTIVAL of this Institution will be celebrated at FREEMASONS' HALL, on SATURDAY, April 16.

The LORD BISHOP OF OXFORD, in the Chair.
Dinner on the Table at 5 o'clock precisely. Tickets, including Wine, 1*l.* 1*s.* each, to be had of the Stewards; at Freemasons' Tavern; and of F. W. MAYNARD, Esq., Assistant-Secretary, 24, Old Bond-street, W.

NORTH LONDON, or UNIVERSITY COLLEGE HOSPITAL.
Patroness—Her Most Gracious Majesty the QUEEN.
Vice-Patron—His Royal Highness the PRINCE OF WALES.

President—Lord Brougham and Vaux.
Treasurer—Sir Francis Hervey Goldsmid, Bart. M.P.
Chaplain—The Rev. Henry Stebbing, D.D. F.R.S., Rector of St. Mary's, Upper Thames-street.

The ANNUAL FESTIVAL of this Charity will be held at WILLIS'S ROOMS, King-street, St. James's, on TUESDAY, April 12.

CHARLES DICKENS, Esq., in the Chair.
During the past year 1,900 in-patients were admitted into the Hospital.

6,000 received medical and surgical treatment as out-patients.
9,000 were attended to as casualties.
1,500 received relief as out-patients; and
550 women in childbirth were attended at their own habitations; making a total of 18,550.

The comfort of the patients has been greatly increased by recent improvements, by embellishments of the wards, and especially by the adoption of an improved system of nursing, under the superintendence of the Lady Superior and Sisters of the All Saints' Home, a plan not of great benefit to the patients, but to the public also, as increasing the supply of trained and experienced nurses. The annual cost of maintaining the hospital in its present state is 6,500*l.* The certain income consists of annual subscriptions, which do not amount to 1,100*l.*; fees paid by students for clinical instruction, which are relinquished by the medical staff for the purposes of the charity, and average about 1,500*l.*, and interest of investments about 300*l.*; these make together 2,900*l.* A yearly deficit of nearly 4,000*l.* has to be provided for.

It is partly to meet this deficit that the Annual Festival is held, but the Committee are most anxious to extend the interest felt in the charity, and to increase its permanent income.
The following Noblemen and Gentlemen have already consented to act as stewards:—

The Right Hon. the Earl of Shaftesbury.
The Right Hon. Lord Brougham.
The Right Hon. Lord Beler.
The Right Hon. Lord Ferny.
M.P.
The Right Hon. J. E. Denison.
M.P., Speaker of the House of Commons.
The Right Hon. Sir John Romilly, Master of the Rolls.
The Right Hon. Sir F. Pollock, Lord Chief Baron.
The Right Hon. Sir Edward Lytton.
The Hon. Henry John Coke.
The Hon. George Denman, M.P.
The Hon. Richard Pennar.
Sir Francis H. Goldsmid, Bart. M.P., Treasurer.
Sir Charles Eastlake, P.R.A.
Robert John Bagshaw, Esq.
W. H. G. Bagshaw, Esq.
Charles Birchhoff, Esq.
James Booth, Esq.
Dr. Walter Bryant.
William Arthur Case, Esq., M.A.
Thomas Cope, Esq.
John C. Crouch, Esq.
Edward Enfield, Esq.
Prof. Erichsen.
T. W. Evans, Esq., M.P.
Robert N. Fowler, Esq.
William Fowler, Esq.
William Francis Fox, Ph.D.
Thomas F. Gibson, Esq.
John Glazier, Esq.
Frederick D. Goldsmid, Esq.
Julian Goldsmid, Esq.
Prof. Goldstickler.
Thomas Graham, Esq., F.R.S.
Master of the Mint.
Geo. Grote, Esq., D.C.L. F.R.S.
The Rev. J. Fenton Ham.
Robert Hauxley, Esq., M.P.
Philip C. Hardwicke, Esq.
Prof. Hare, M.D.
Prof. Harley, M.D.
Edward Thomas Hawkins, Esq.
James Heywood, Esq., F.R.S.

Tickets for the Dinner, One Guinea each, may be had of the Stewards; of the Treasurer; at Willis's Rooms; and at the Hospital.

Donations and Subscriptions will be received at the Hospital, or by the following Bankers:—Messrs. Glyn, & Co., 59, Strand; Messrs. Scott & Co. Cavendish-square; Messrs. Smith, Payne & Co., 1, Lombard-street; London and Westminster Bank, Holborn.

By order.
J. W. GOODFELL, Clerk to the Committee.

April 1, 1864.

ROYAL BOTANIC SOCIETY'S GARDENS, REGENT'S PARK.

EXHIBITIONS OF PLANTS, FLOWERS, and FRUIT, Saturdays, May 1st, June 10th, and July 2nd; AMERICAN PLANTS, Mondays, June 6th and 20th.—Tickets to be obtained at the Gardens, on the orders of Fellows of the Society, price, on or before Saturday, May 7th, 4*s.*; after that day, 5*s.*; or on the Exhibition Days, 7*s.* 6*d.* each.

The next Meeting of Fellows, for the Election of New Candidates, Saturday, April 23rd.

The large Indian Rhododendrons are now in Flower in the Conservatory.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND.

MEETING AT NEWCASTLE-ON-TYNE, 1864.
STOCK and IMPLEMENT PRIZE SHEETS are now ready, and will be forwarded on application to
H. HALL DARE, Secretary.

12, Hanover-square, London, W.

BRIDGEWATER HOUSE.—The Public are informed, that the BRIDGEWATER GALLERY will be OPENED for the Season on SATURDAY, April 9, between 4 hours of Ten and Four (by permission).—Tickets to view and Catalogues may be had as usual of Mr. SMITH, 137, New Bond-street.

NEW MEMBERS OF THE ARUNDEL SOCIETY.—The First ANNUAL REVISION of the New Lists took place on February 11. 75 Associates having then been declared admissible to the Class of Subscribers, those first on the List have been invited by circular to take up the right of Subscription on or before May 11.

JOHN NORTON, Hon. Sec.
34, Old Bond-street, London.

DRAWINGS FROM ANCIENT ITALIAN PRESQUES.—Water-colour copies of Six grand Subjects from the Life of St. Augustine, by Benozzo Gozzoli, and of Two Masterpieces of Raphael in the Stanza of the Vatican, have lately been added to the Collection of the ARUNDEL SOCIETY. The Exhibition is open to the Public gratuitously, from 10 till 5.

Lists of Publications on Sale, Copies of the Rules, and other information, may be obtained from the Assistant-Secretary.

JOHN NORTON, Hon. Sec.
34, Old Bond-street, London.

JUNIOR ATHENÆUM CLUB.—Noblemen, Gentlemen, Members of the Universities, Associates of the Learned Societies, Artists and Patrons of Art, and others, desirous of becoming MEMBERS of the JUNIOR ATHENÆUM, are requested to COMMUNICATE with GEORGE R. WRIGHT, Esq., F.R.S.A., Secretary, from whom a List of the Committee and other particulars may be obtained.

Committee Room, St. James's Hall, Regent-street, W.

THE ATHENÆUM FOR GERMANY and EASTERN EUROPE.—Mr. LUDWIG DENICKE, of Leipzig, begs to announce that he has made arrangements for a weekly supply of THE ATHENÆUM JOURNAL. The subscription will be 1*l.* shaler for three months; 3 shalers for six months; and 6 for twelve, issued at Leipzig on Thursday.

Orders to be sent direct to LUDWIG DENICKE, Leipzig, Germany.

* German Advertisements for the ATHENÆUM Journal also received by LUDWIG DENICKE, as above.

NOTICE TO ADVERTISERS.—ADVERTISEMENTS INSERTED in all the LONDON, COUNTRY, and COLONIAL NEWSPAPERS and PERIODICALS, by ADAMS & FRANCIS, 26, Fleet-street, E.C.

TO STATIONERS in the CITY, &c.—Any Gentleman desirous of retiring from the Trade, and of Transferring a good paying Business, may hear of a CASH PURCHASER, by addressing as below. Purchases made from 1,000*l.* to 3,000*l.*—Address, in first instance, BTRA, care of Messrs. Williams, Coopers & Co., Wholesale Stationers, 55, West Smith-field, London.

LITERARY.—TO BE SOLD, the COPY-RIGHT of a First-class HUMOROUS JOURNAL, published weekly. Good circulation and Advertisement circulation. Letters from principals only (containing appointment) will receive attention.—"ALPHA," 9, Everholt-street, Oakley-square, N.W.

A GENTLEMAN, engaged in a Civil Engineer's Office during the day, is anxious to RECEIVE an ENGINEERING PUPIL to read with him in the evenings.—For particulars address by letter to C. E. Post-Office, Charlus Cross.

TO REPORTERS.—WANTED, on a Provincial Daily Paper in the West of England, a VERBATIM SHORTHAND REPORTER and Paragraphist of good character and experience.—Letters, stating age, former engagements and salary required, to "PASS," care of Mr. Vickers, 2, Cowper's-court, Cornhill, London.

TO NEWSPAPER PROPRIETORS.—A GENTLEMAN, whose term of engagement on a leading Metropolitan Morning Paper is about to expire, wishes to meet with another ENGAGEMENT on a Daily or other Journal, in or out of London. Is a good Leader Writer, and experienced in the Management, the Editing, Sub-Editing, and general work of newspapers.—Address J. V. H., 127, Gray's Inn-road, W.C.

TO THE PROVINCIAL PRESS.—The Advertiser is prepared to supply a Country Newspaper with a WEEKLY LETTER of Gossip on matters Metropolitan, and embracing every variety of topic.—Address H., care of Warren Hall & Co., Printers, Camden Town, N.W.

WANTED, a LADY competent to take the MANAGEMENT of a respectable Bookbinder's and Stationer's Shop in London.—Address, by letter, to Miss EMILY FAIRFAX, 14, Princes-street, Hanover-square.

TO INVALIDS.—A qualified Surgeon (Homoeopathic), residing in the pleasantest part of Kent, can RECEIVE into his house a PATIENT requiring the comforts of a home with special medical attendance. Besides the ordinary treatment, a modified form of electricity (without shocks) in suitable cases, 5*l.* Guinea per Quarter.—Address, 2, Stone-street, Maidstone.

NEWSPAPER

SOCIETY OF ARTS.—CANTOR LECTURES.

—Dr. CRACE CALVERT'S COURSE, 'On Chemistry applied to the Arts,' consists of SIX LECTURES, the THIRD of which, 'ON LEATHER,' will be delivered on THURSDAY EVENING NEXT, the 14th inst., at Eight o'clock.

These Lectures are Free to Members of the Society of Arts, each of whom has the privilege of admitting a friend to each Lecture. The Wednesday Evening Meetings will be held as usual. By order of the Council.

April 8th, 1864.

F. LE NEVE FOSTER, Secretary.

DO YOU TRAVEL?—Practice better than Theory.

—Dr. ALTSCHUL, Professor of ELOCUTION and of FRENCH, SPANISH, ITALIAN, GERMAN, teaches TWO Languages (one through the medium of another on the same Terms as one at the Pupil's or at his House. Each Language spoken in his Private Lessons and Classes. Prepares for Army and C.S. EXAMINATIONS.—Note. Dr. A. ensures first promotion l'Anglais par les langues étrangères.—9, Old Bond-st., W.

DR. ALTSCHUL refers to Peers, Clergymen, Members of Parliament, Government Officials, Clergymen, eminent Military and Naval Men, Distinguished Members of the Learned Professions, as also to gentlemen of the highest repute in City circles,—former or present Pupils,—all of whom will bear Testimony to the uniform and speedy success which attends his Easy, Natural, Practical and CONVERSATIONAL Method of imparting ITALIAN, SPANISH, FRENCH, GERMAN.—9, Old Bond-street, W.

MATRICULATION and B.A. Examinations of the UNIVERSITY of LONDON, and the Medical Examinations in Arts, &c. COALE, B.B., prepares for the above Examinations at his Class Rooms, 43, Upper Gower-street, Bedford-square, and at his residence, 10, Trinity-square, S.E. Reference permitted to numerous successful Pupils.

BEDFORD COLLEGE, 47 and 48, Bedford-square. EASTER TERM will begin on THURSDAY, April 14.

The School for Pupils from Eight Years of Age will RE-OPEN on the same day.

Prospectuses may be had at the College.

JANE MARTINEAU, Hon. Sec.

UNIVERSITY COLLEGE.—MATRICULATION EXAMINATION.—By permission of the Council of University College, a Class to prepare Candidates in Chemistry for the Examination in June will Commence on April 14.—Apply to Mr. C. HAVCOTTS GILL, University College.

Atte y^e GRIFFINS, 44, HIGH HOLBORN, W.C.

T. MORING, Heraldic Engraver and Artist.—Seals, Dies, Plates, Brasses, Heraldic Painting. Crest on Die, 7s. on Seal, 5s. Solid Gold 15-Carat Hologram Ring, engraved with Crest, 2 Guineas. Illustrated Price List post free.

MR. C. R. TAYLOR, NUMISMATIST, respectfully announces that he continues to have ON VIEW, at his Residence, 2, MONTEAGUE-PLACE, Russell-square, an Extensive Stock of Ancient and Modern COINS and MEDALS, NUMISMATIC BOOKS, CABINETS, &c. &c. Articles will be forwarded for approval to any party in the Kingdom in reply to orders addressed as above, and every information desired promptly given. Commissions faithfully attended to on the usual terms. Attendance daily from 10 A.M.

LADIES' SELECT CLASSES, 13, CLIFTON-GARDENS, MALDA-HILL, W. (established in 1854). Principals—Signor G. Campanella and Signora Campanella, *note Lindley*.

THE CLASSES RE-COMMENCED, after Easter, on the 7th of APRIL, with the usual Proficiency. Signor G. Campanella resumes his usual Lessons in Schools and Families. Prospectuses may be had on application at 13, Clifton-gardens, Malda-hill, W.

THE GOVERNESSES' INSTITUTION, 34, SOHO-SQUARE.—MRS. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools, to her REGISTER of ENGLISH and FOREIGN GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PRECEPTORS. School Property transferred, and Pupils introduced in England, France and Germany. No charge to Principals.

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FREDERICK NASH, Esq., late Principal of the Neigherry High School.

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D. G. EVANS, Esq., B.A., Jesus College, Oxford.
MENS. E. SAPPOLIN, M.A., University of Paris.
WILLIAM HUGHES, Esq., F.R.G.S., Prof. of Geog. in King's College, London.

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WHAT WILL THIS COST TO PRINT? is a thought often occurring to literary men, public characters, and persons of benevolent intentions. An immediate answer to the inquiry may be obtained. A Specimen Book of Types, and information for general circulation, will be sent to

RICHARD BARNETT, 13, MARK-LANE, LONDON.

HO for a SHAKESPEARE.—100 Guineas in Prizes.—WANTED, an ADVERTISEMENT, written as a Bard only can write.—Three Prizes will be given for the best specimens, with privilege to publish. If not approved, M.S. will be returned. First Prize, 35 Guineas; Second Prize, 15 Guineas; Third Prize, 10 Guineas. All winners will be paid to the Memorial Fund.—Full particulars of subject, &c. can be had on application, by post only, to ADVERTISER, 37, Sutherland-street, Finsbury, N.W.

THE QUEEN'S DRAWING ROOM.—MR. CROFTS has the honour to announce that the original Picture just completed by Jerry Barrett, of the above interesting subject, painted from actual sitting, and graciously afforded to the artist, WILL BE ON VIEW at his Gallery, in a few days, 25, Old Bond-street.

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This List includes, Capt. Speke's Discovery of the Source of the Nile—Sir R. Alcock's Capital of the Tycoon—Life of Edward Irving—Earl Stanhope's Life of Pitt—Mouat's Adventure among the Andaman Islanders—Memoirs of Bishop Blountfield—Lord W. Lennox's Biographical Reminiscences—Our Old Home, by Nathaniel Hawthorne—A Lady's Visit to Manila and Japan—Edward's Polish Captivity—Queen Mab—Eleanor's Victory—Rachel Ray—and more than One Thousand other Works of the Past and Present Seasons, at the lowest current prices.

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List of Theological Books.

DELUZ & Co. Foreign Booksellers, 37, SOHO-SQUARE, W.

NOTICE TO BOOKBUYERS.—J. RUSSELL

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11. Chapman's Homer's Odyssey, by Hooper, 3 vols. 12s.

12. Chapman's Frogs and Mice, Hymns, Musæus, &c., 6s.

13. Webster's (John) Dramatic Works, by Hazlitt, 4 vols. 20s.

14. Lilly's John Dramatic Works, by Fairholt, 2 vols. 10s.

15. Crashaw's Poetical Works, by Turnbull, 5s.

16. Spence's Anecdotes of Books and Men, by Singer, 6s.

17. Suckville's Lord Buckhurst's Poetical Works, 4s.

18. Cotton Mather's Wonders of the Invisible World, 5s.

London: J. Russell Smith, 36, SOHO-SQUARE.

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LONDON AND CAMBRIDGE.

LONDON, SATURDAY, APRIL 9, 1864.

LITERATURE

Life of General Sir William Napier, K.C.B.
 Edited by H. A. Bruce, M.P. 2 vols. With
 Portraits. (Murray.)

FEW men have done more to justify the proud position occupied by the British aristocracy than the Napiers. As soldiers, sailors, men of science, authors and administrators, the members of that remarkable family have won niches in the Temple of Fame; while, as noble-minded lovers of truth and haters of oppression and injustice, they have gained what to them was more precious still,—abiding resting-places in the hearts of their fellow-countrymen. One of the noblest of a noble band of brothers was William Napier, and the book which enables us to follow step by step all the changes and chances of his eventful life,—which traces the gradual development of his wonderful intellect,—and which makes us a confidant of the inmost feelings of his heart, is a boon for which we cannot be too thankful. 'Plutarch's Lives' have contributed to form many great men; this simple, unaffected narrative may help to do the same.

In addition to Plutarch, Napier used, when a boy, to devour every sort of literature,—history, poetry, travels, romances and books of chivalry; but the last two were his favourites. But it was not books alone which moulded the man; much was to be attributed to the influence and example of his parents; both of them remarkable people, possessed of great talents and equal elevation of mind. The mother, indeed, like Cornelia, seems to have deserved to have given birth to heroes. Regular education, in the popular acceptance of the word, he appears to have never received, his only instruction having been given at the village school of Celbridge. One consequence of this misfortune was a deficiency in spelling, very apparent in his earlier letters, and which, we are told, never entirely left him. It is strange to find the brilliant historian of the Peninsular War writing, at the age of fifteen, to his mother as follows:—"Dearest Mother,—I am extremely miserable at having made my father uneasy. . . . I am very much obliged to Cecilia for her letter."—Again, two years later, he spells Academy, *Accademy*. In other letters, written about the same time, we find "masht potatoes," and "a bottle of port a peece." Though the spelling might be bad, and the style unformed, the sentiments contained in these letters do honour alike to his heart and principles. His brother George had sent him 10*l.* at a time when William was apparently in some little pecuniary difficulty. Speaking to his mother of the gift, he says, "I shall take care that I will not drink any wine at the 52nd mess until I am able to pay him, for it is not fair he should lose by his generous disposition."

In June, 1800, at the age of fifteen, he obtained a commission in the Royal Irish Artillery; was transferred from that corps soon afterwards to the 62nd regiment, and placed on half-pay at the peace of Amiens, in 1802. Fortunately for the country, and the student of military history in particular, the blight of half-pay was not, as in many other cases, destined to nip his career in the bud. In the course of a few months his uncle, the Duke of Richmond, gave him a cornetcy in the Blues. About this time Sir John Moore was forming his celebrated model brigade at Shorncliffe, and he offered William Napier a lieutenancy in the 52nd. The temptations of real soldiering

under an excellent general overcame the attractions of London life and 14*s.* a day. These he at once exchanged for hard work and 6*s.* 6*d.* a day,—though he was, and ever remained, a poor man. He devoted himself with such enthusiasm to his profession as to gain the favour and warm friendship of Sir John Moore. This friendship was not confined to words. Sir John soon got him, through various transfers, promoted to a captaincy in the 43rd regiment. A captain at the age of nineteen, he did his best to justify such speedy promotion, and his company, from being the worst in the regiment, became at least the *equal* of any other. Here first began that kindness to the soldiers and care of their interests which ever distinguished him. A letter from an old brother officer brings the young Napier very vividly before us. "He was very eager to excel in all feats of activity, joining and competing with the soldiers in all their sports—leaping, running, swimming, &c.,—delighted when victor. He was very fond of drawing, particularly the human figure. . . . He read much at this time, surprising every one by the accuracy of his wonderful memory, particularly in what related to ancient history, military achievements and the chivalry of romance and poetry, entirely from English writers. His admiration for the campaigns of Napoleon was very great, studying them with his friend Lloyd by the best plans and maps." To be shown thus distinctly the training of a great writer is a rare advantage, but in the book before us we perceive at once his model, Sir John Moore, and his preparation. Though a student, he yet possessed the highest spirits, so high that they seemed to render him quite wild. Nevertheless, Sir James Shaw Kennedy speaks of him as having such control over himself "that I must quote him as about the purest character I have ever known."

Judging both from the portrait prefixed to the first volume, and the testimony of his contemporaries, he must have been a singularly handsome man when young; "six feet high, formed in the most powerful mould it is possible to conceive as compatible with extraordinary grace and activity. He was able to jump six feet in height. The head of an Antinous, covered with short clustering black curls; the square brow, both wide and high, the aquiline nose, the firm mouth and the square massive jaw, indicating indomitable firmness and resolution, the eye of that remarkable blueish grey so terrible in anger, so melting in tenderness, so sparkling in fun. In his youth his head and face might have served for a portrait of a war god. In his latest years, with milk-white hair and beard, his appearance was that of a Jupiter."

In 1807, Capt. William Napier saw his first active service in the Copenhagen expedition. Little worthy of notice attaches to the share he bore in it. He, however, gave promise of his rare talent for war and his excessive scorn of cruelty and baseness. The badness of the arrangements and the brutal marauding propensities are commented on in his letters home with the usual energy of a Napier. That the Germans should have behaved ill is not to be wondered at when we consider the conduct of their officers. General ——"asked an old grey-haired peasant which way his countrymen had fled. The old man proudly answered he would not tell; and — immediately made his orderly shoot him dead. His Brigade Major had, in my hearing, two days before, ordered Major M'Leod to shoot all the peasants he met with; but he pronounced it *peasants*, and M'Leod laughingly promised that he would certainly obey that order. I saw General —, in his uniform, grop-

ing in a common sewer for money, and I ordered a soldier of my own, named Peter Hayes, whom the General had called to aid him, to quit such an infamous work, and behave like a soldier." Sir William's opinion of the courage of the Danes was very low. They have since redeemed their character. After a few months of home service, he embarked for Spain, and shared in all the glorious misery of Sir John Moore's expedition, from the hardships of which he was attacked by a fever which brought him to death's door.

In 1809, he was appointed aide-de-camp to his uncle, the Duke of Richmond, then Lord Lieutenant of Ireland, which appointment he, like a good soldier, threw up in order to proceed with his regiment to Portugal. He was again attacked with illness, this time a violent pleurisy, and was bled four times in two days; but, hearing that the army was in a dangerous position, he got out of bed, and, walking forty-eight miles to Oropesa, thence rode post to Talavera. This exertion proved too much for him. Falling from his horse at the entrance to Talavera, he was on the point of being killed by some Spanish soldiers, who mistook him from his blue great-coat for a Frenchman. From this peril he was saved by an officer of the 45th regiment. At the action on the Coa he greatly distinguished himself, and was wounded by a musket-ball in the hip, which, however, did not prevent him from continuing with his regiment. He was thanked for his conduct in the action both by his commanding officer and by General Craufurd. Concerning the latter he thus speaks:—

"He (Craufurd) came upon me in the road, and seemed overwhelmed with anguish at his own rashness in fighting on that side of the river. I have always thought he was going to ride in amongst the enemy, who were close to us, but that, finding me with a considerable body of men in hand whom he had given up for lost, he changed his design; at all events he was confused and agitated, and very wild in his appearance and manner."

At Casal Nova, he found himself, with only two companies, in the midst of the enemy. The following graphic account of his peril and daring is given in his own words:—

"But I arrived just in time to save Capt. Dobbs, 52nd, and two men who were cut off from their regiment. The French were gathering fast about us, we could scarcely retreat, and Dobbs agreed with me that boldness would be our best chance; so we called upon the men to follow, and, jumping over a wall which had given us cover, charged the enemy with a shout which sent the nearest back. But then occurred the most painful event that ever happened to me. Only the two men of the 52nd followed us, and we four arrived unsupported at a second wall, close to a considerable body of French, who rallied and began to close upon us. Their fire was very violent, but the wall gave cover. I was, however, stung by the backwardness of my men, and told Dobbs I would save him or lose my life by bringing up the two companies; he entreated me not, saying I could not make two paces from the wall and live. Yet I did go back to the first wall, escaped the fire, and, reproaching the men, gave them the word again, and returned to Dobbs, who was now upon the point of being taken; but again I returned alone! The soldiers had indeed crossed the wall in their front, but kept edging away to the right to avoid the heavy fire. Being now maddened by this second failure, I made another attempt, but I had not made ten paces when a shot struck my spine, and the enemy very ungenerously continued to fire at me when I was down. I escaped death by dragging myself by my hands—for my lower extremities were paralyzed—towards a small heap of stones which was in the midst of the field, and thus covering my head and shoulders. Not less than twenty shots struck this heap. However, Capt. Lloyd and my own company, and some of the 52nd, came up at that moment, and the French were driven away."

It speaks well for his unpretending modesty that, in his 'History of the Peninsular War,' he does not even mention the share taken by his regiment in this affair, much less his own name. For his gallant conduct he was made a Brevet Major. The wound he received at Casal Nova caused him terrible torture at intervals during the whole of the remainder of his life, and, indeed, may be said to have embittered his existence. The ball was never extracted, and, from its position so close to the spine, permanently affected his nervous system. He joined the army again with his wound still open, but, being attacked with fever, which, after placing him in great danger, ended in ague, he was invalided to England in 1811. That ague continually recurred during the whole of his life.

In 1812, he married Miss Fox, a niece of the great statesman—a lady who had been loved by Sir John Moore. That mirror of chivalry had decided on not coming forward, from a generous fancy that she, being young, might be influenced by his rank, reputation, and intimacy with her father. Sir William, as the history of nearly half-a-century of wedded happiness proves, made a wise choice. Nurse, friend, amanuensis, she soothed him in his hours of pain, shared his hopes, sympathized with his sorrows, and aided him in his literary labours. In March, 1812, William Napier, after but a three weeks' honeymoon, and with a wound still unhealed, hastened back to the Peninsula, only to be crushed to the earth on his arrival by the intelligence of the death of his dear friend, Col. McLeod, who had fallen at Ciudad Rodrigo. If his enmity was vehement, his love was not less so, and he suffered more than less sensitive people will be able to comprehend on the loss of friends. He had now become a Regimental Major, and found himself in command of the 43rd regiment. The amount of plunder in their possession, the disorganization caused by the siege, and the loss of many of the best officers, had brought the men into a state of actual mutiny. Mingled tact and firmness speedily eradicated the mischief. At Salamanca, the regiment made a remarkable advance in line for three miles, under a constant cannonade. "Major Napier rode during the whole time in front of the left centre company," and the line was as well kept as at a review. The following anecdote of a wound received by the Duke of Wellington at that battle is worth extracting:—

"After dusk, at the battle of Salamanca, the Duke rode up alone behind my regiment, and I joined him; he was giving me some orders, when a ball passed through his left holster, and struck his thigh; he put his hand to the place, and his countenance changed for an instant, but only for an instant; and to my eager inquiry if he was hurt, he replied, sharply, 'No!' and went on with his orders. Whether his flesh was torn or only bruised I know not."

In 1813, he was transferred to the battalion in England, but was re-posted to that in the Peninsula in the course of a few months. At St. Sebastian, Major Napier volunteered to lead the storming party, but, on arriving at the place of rendezvous, found that, through some mistake, another officer had been appointed for that duty. Taking a musket, he was about to fall in with the men he was not allowed to lead, but was prevented. At the storming of the Petite Rhune, he displayed equal skill and intrepidity. Being in command, he strove eagerly to be the first to reach the enemy's position. Fleet of foot, and carried away by a boiling courage, he would have succeeded but for one man, a private of his regiment. This soldier, "the tallest and most active man in the

regiment, being sentenced to corporal punishment, I had pardoned him on the occasion of an approaching action. He now repaid me by striving always to place himself between me and the fire of the enemy."

About this time he seriously entertained the idea of retiring from the army at the close of the campaign. His reasons were, slight prospect of promotion, very bad health, absence from his wife, and his ill-usage about the storming party at St. Sebastian, above alluded to. He seems to have been persuaded by his wife and friends to abandon the resolution. He shared in all the remaining operations up to the end of the war, and then, returning to England, was attacked by a severe illness, the result of his wounds and exposure. On recovery, this energetic man resolved to profit by the peace to improve an education which continual war had only permitted him to attend to desultorily. Proceeding to the senior department of the Royal Military College he hastened, on the return of Napoleon, to join his regiment in Belgium. He was not destined to share in the crowning glories of Waterloo, for that battle was raging the very day he embarked at Dover. He—by this time a lieutenant-colonel by brevet—accompanied his regiment to Paris, and, with the exception of a short interval, remained in France till the return of the army of occupation. In 1819, being unable to purchase the vacant lieutenant-colonelcy of his regiment, he determined to go on half-pay, and elevate himself to literature. It is pleasant to mention that, when Lord Raglan heard of the opportunity for promotion thus rendered useless to Napier through poverty, he offered to lend him the purchase-money. The latter refused the generous offer, as he did not see any prospect of repayment.

Now commences the most interesting part of his career. Hitherto he had only been, like many others, a daring, skillful regimental officer, almost unnoticed among the many illustrious pupils who were the best proofs of their great leader's genius. Henceforth he was to seek and obtain distinction in fields where, among his brothers-in-arms, he had few competitors. Gallant soldiers were numerous, so were great writers; but, in those days at all events, the two were seldom combined. He was an exception, and, like Caesar, eloquently described the campaigns in which he had gallantly fought.

On quitting the 43rd, he took a house in Sloane Street. He did not at first devote himself to literature, but occupied himself in painting, sculpture, reading, and the society of such friends as Chantrey, Mr. George Jones the Royal Academician, and Lord Langdale, then plain Mr. Bickersteth. In both sculpture and painting he made no mean progress; and had not literature intervened, he would probably have obtained high proficiency. Men of letters were then rather apt to sneer at "rough untutored soldiers," but this prejudice was overcome when they came in contact with Napier. About the time when he was commencing his History he frequently met at General Kennedy's house two of the ablest reviewers of the day. With these he used to argue on the system and writings of the English philosophers. They afterwards told their host that "they were amazed by the extent of his knowledge, and particularly his wonderful memory." Chantrey was of opinion that he possessed genius of a very high order. In a visit to Edinburgh taken at that time, he made the acquaintance of Jeffrey, whom he pronounces to be "less clever and more agreeable than I expected." Jeffrey requested him to write an article for the *Edinburgh Review* then in its palmiest days.

He did so, and at different times, and at considerable intervals, contributed several important papers to that magazine.

The first suggestion, the first germ of thought, which has led to the undertaking of a great work, is always surrounded with peculiar interest. We read with eagerness of Gibbon sitting among the ruins of Rome and determining to write the 'Decline and Fall' of that vast empire, by whose gravestones, as it were, he was surrounded; we look back fondly on the days when the little schoolboy, excited by the sight of his ancestors' long-lost possessions, resolved that he would one day become Hastings of Daylesford; we cling to the tradition, apocryphal though it is now supposed to be, that a falling apple suggested to Newton the wonderful idea of the law of gravitation. Nor can we be indifferent to the origin of the most perfect work on military history extant in any language,—a book not less remarkable for impartiality, accuracy and research than for the matchless style in which it is written. Early in 1823, Napier was walking with Lord Langdale in some fields on which now stands Belgravia,—the conversation turned on the events and personages of the Peninsular War. We give the incident in Sir William's own words:—

"I had never written anything except that Review, when, soon after it appeared, I was walking one day with Bickersteth, and he asked me what I was thinking of doing. I thought he meant where I was going to dine that day; but he said No! what was I thinking of turning to as an occupation? and then he went on to urge me to undertake some literary work, telling me I had powers of writing yet undeveloped; that the Review proved it to him; that I must not waste my life in mere pleasantness; and he urged me so seriously and so strongly, suggesting the late war as my province, that it began to make me think whether I would not try; and what he said about not wasting my powers made a great impression on me."

His wife encouraged him strongly in the idea, but, like many men of genius, Napier was diffident of his own powers; for some days hesitated; at last made up his mind to the attempt, and at once called on the Duke of Wellington to announce the intention and to ask for his papers. The Duke said he had himself some idea of writing a plain didactic history of the Peninsular campaigns, but that as he could not tell the whole truth without hurting the feelings of worthy men whose only fault was stupidity, and as he was determined not to write at all unless he could tell the whole truth, he did not intend that the work should be published till after his death. He added, laughingly, "I should do as much harm as Bonaparte." On this account he declined to give Col. Napier his private papers, but permitted him access to many important official documents, and promised to answer any questions as to facts which might be put to him. Marshal Soult, whom he visited in Paris, was most kind, gave him a great deal of information, and procured him a sight of the documents in the Bureau de la Guerre. The acquaintance thus commenced with the great Marshal soon ripened into a mutual friendship, which was only terminated by death. Napier's first idea was to limit his work to a narrative of Sir John Moore's expedition—one very powerful motive for writing at all being a generous desire to clear the memory of that brave and good General from the obloquy with which it had been unjustly assailed. The work, however, insensibly grew under his hands, and the popularity of the first volume induced him to extend his plan beyond what he had at first intended. While engaged with the papers in the Bureau de la Guerre, he ascertained that under Napoleon there had been two descriptions of muster-

rolls—one bound in yellow, "systematically fabricated to impose on the French people, and even on the armies"; the other bound in green, being authentic, and intended for his own information. The labour of accumulating materials and comparing accounts, some of them quite contradictory, was immense; and our wonder increases when we learn that during the whole time Col. Napier was, more or less, a prey to pain and ill-health. Of course, a contemporaneous history, however moderately written, could not fail to offend many. But a temperate style has never been a Napier virtue; and the result was some half-dozen challenges and many angry letters from those who thought themselves injured. It is but justice to him to say that he generally endeavoured to soothe wounded feelings by all reasonable concession. Unfortunately, the original stigma had been written in letters of fire, read by every one; while the calm reparation had a comparatively limited circulation. Napier was not an unkind man; he was not a spiteful or revengeful man; but he was impetuous in his love of truth, ferocious in his hatred of injustice or oppression, and too little tolerant of a stupidity which he was unable to comprehend. He was somewhat credulous, too, in certain points. His biographer candidly admits that he was ready to believe any good of those of whom he thought well, and any evil of those of whom he thought ill. Yet for all his scorching language against baseness or ill doing, for all his sacred fury against oppression or insult—sometimes expressed in physical force—this proud, fierce man, strong both in body and mind, was exquisitely tender to children, to the poor, to animals. When, also, he found he had unwittingly been guilty of an injustice towards an individual, his remorse did not merely take the form of words, but vented itself in an atoning agony which was painful to behold.

The copyright of the first volume he sold to Murray for one thousand guineas, the succeeding volumes he published at his own expense. Remark how he celebrates his first success. Writing to his wife concerning the price of the first volume, he says, "When the money is paid, set apart ten guineas for the poor people over and above the usual charity; it is right to do so." On another similar occasion he expresses a like intention; adding that it is pleasant to make others share one's good fortune. Sixteen years were occupied in completing the 'History of the Peninsular War,' a time which can scarcely be considered too long when we remember his numerous other avocations and the hours occupied by sickness. This interval was chiefly passed at a small country house near Devizes. Besides the 'History of Sir Charles Napier's Administration in Scinde,' 'The Conquest of Scinde,' and 'The Letters of Sir Charles Napier,' he wrote many articles in different magazines, and a host of letters on military and other subjects in the papers. The different letters on military topics, both those which he published and those which he merely addressed to his friends, together with the memoirs he drew up for the use of the authorities, would of themselves form a handbook to the young officer of the greatest value. Yet this man, who had fought with such distinction, who was so fond of his profession, who wrote about it so ably, hated war with more than a Quaker's hatred. In connexion with his literary career it may interest the public to know that, in 1850, he was asked by the editor of a public journal—probably the *Times*—to write a sketch of the Duke of Wellington, to be published at his death. His answer was a refusal, for reasons which he thus sets forth:—

"It would be repugnant to me. For, at the

risk of being laughed at, I confess to so strong a feeling of personal attachment towards the Iron Duke that I could not work on the contemplation of his death. Moreover, I will never write a mere panegyric, and the Duke is, like other men, not faultless; and when I remember that, after every action where I or my brothers were wounded, he, in the midst of all his great affairs, used to write, at the same time as his despatches, letters to assure my poor old blind mother that our hurts were not dangerous, merely because she in former times had been kind to him as a boy, I could not find it in my heart deliberately to condemn, or even to praise him, in anticipation of his death."

In 1833, finding his health becoming worse and worse, he thought of retiring from the army, in order to save the price of his commission for his family. From this step he was dissuaded by his friends. Some years later, hurt at supposed neglect, he, for once in his whole life, so far forgot his duty as a soldier as to beg Lord Raglan to receive back his Cross of Companion of the Bath. He was further incited to this step because he considered that his brother, Sir Charles Napier, was being treated with injustice. The friendly persuasions of Lord Raglan, joined to a prospect of better treatment for his brother Charles, caused him to withdraw his request. In 1841 he became a Major-General, and the following year was appointed Lieutenant-Governor of Guernsey. The administration, both civil and criminal, of that island he found to be in a very bad state, and with more energy than tact set to work to clean out the little Augean pig-sty. The consequence was a continual struggle between the Royal Court and the Lieutenant-Governor. From the evidence contained in the book before us, it is clear that Sir William was right in what he did, but from what the writer of this article has heard from trustworthy sources, he appears to have erred somewhat in the how he did it. After serving his full time in Guernsey he tendered his resignation, and chiefly devoted himself for the remainder of his life to the defence of his brother Charles, and the writing of letters to the papers on current military events. On leaving Guernsey he received a regiment, and was made a K.C.B. The 12th of February, 1860, was the day on which a good and brave, we may even add a great man, left a world which he had striven to improve, and had succeeded in adorning. A few weeks later Lady Napier rejoined her husband in the tomb.

We cannot dismiss the consideration of his character till we have said a few words about his career as a public man. This is more open to blame than any other part of his life; for in it is to be seen more fully the faults of an ardent disposition, unrestrained by prudence and practical common sense. The Reform Bill agitation excited a large majority of the nation to madness, and Sir William Napier did not quite escape the contagion. His politics were vague, abstract and sentimental. His language also was somewhat inflammatory, resembling more the invectives of Cicero against Catiline than the measured language of a constitutional reformer of the nineteenth century. His perpetual abuse of the aristocracy—guilty though its members were of some wickedness and more folly—was unjust, inexpedient and wearisome. No one would have opposed more firmly the licence of a revolutionary mob than Napier, yet his language tended directly to produce a state of feeling which might easily have terminated in the deeds which he deprecated. The fiery eloquence of his language rendered sentiments dangerous in themselves still more hurtful. His influence with the working and middle classes was very great, and led to his receiving offers of being returned free of ex-

pense as Member of Parliament for several important constituencies. A fear of the expense of a London life and his literary occupation induced him to decline in every instance, and he confined his political action to speaking at public meetings in his own neighbourhood.

The Duke of Wellington seems to have been early struck with William Napier's great talents, and to have been in the habit of talking most confidentially to him. In 1813, during the Peninsular war, Major Napier dined with the Duke, who explained to his guest the various movements which ended in the passage of the Douro:—

"and that deceiving the French and passing the Douro, turning their right by that movement, was the most difficult move he ever made,—that it was *touch and go*, and required more arrangement and more *art* than anything he ever did: had he been one day too late, he must have gone back. He made me laugh much. I asked him if it could not have been done by the other flank instead, and after some time considering, he answered me with a great deal of malice, 'No, I'll be — if my way was not the best.' He farther said that the French might have made a much better campaign of it, but that they were — stupid and he was very clever. He was very kind, and very glad to see me."

The following *bon-mot* of the Duke of Wellington is related by Sir William Napier, on the authority of his friend Mr. Rogers, that "George the Fourth was the finest gentleman in Europe for four hours, and the greatest — in Christendom for the other twenty."

In conclusion, we must offer our congratulations to Mr. Bruce for the manner in which he has discharged his labour of love. The book before us is the model of a biography. The editor has not overlaid the picture with silver, like a Greek Madonna, but has contented himself with merely stringing the pearls together. The hero here speaks for himself, and not vicariously through an interpreter. But this is not the only merit we would attribute to Mr. Bruce; for he has displayed a candour and impartiality which justly entitle him to be considered the biographer, and not the mere eulogist, of him whose great soul, with all its virtues, all its imperfections, he has laid bare for our admiration, instruction and example.

But Isn't Kingsley Right after all? A Letter to the Rev. Dr. Newman from the Rev. F. Meyrick, M.A. (Rivingtons.)

THE quarrel of Father Newman and the Rev. Charles Kingsley as to which of the two reverend gentlemen is a Professor of Lying—for such is the polite issue they have chosen to accept—grows pretty warm. The Oratorian of Brompton having had his opening in the dispute, and the Rector of Eversley his reply, the friends and neighbours are now rushing in to embroil the fray. Such, at least, is the case with the Rev. F. Meyrick, late Fellow and Tutor of Trinity College, Oxford. In appearance the Oxford Fellow comes to the rescue of the Cambridge Professor; but he does so in a manner which will be little pleasant to his co-religionist. He begins by assuming Mr. Kingsley's discomfiture in this literary feat of strength. Father Newman is a lion in the fold—a giant in the forest—who has only to open his mouth and munch up such pigmies as his present adversary. "All England has been laughing with you, Sir," says Mr. Meyrick to Father Newman, "and those who knew you of old have rejoiced to see you once more come forth, like a lion from his lair, with undiminished strength of muscle; and they have smiled as they watched you carry off the remains of Mr. Charles Kingsley (no mean prey),

lashing your sides with your tail, and growling and muttering as you retreated into your den." Mr. Meyrick is not only complimentary to his foe—at the expense of his friend—but frank in his general admissions. Mr. Kingsley was not right in charging Father Newman personally with having taught the doctrine that truth is not a necessary virtue. Nor was he right in not at once withdrawing words which he could not maintain. In fact, the Cambridge Professor of History was in the wrong altogether—not because his case was a bad one, but merely because, in such controversy, he is a literary novice and bungler, who does not know how to conduct an argument with the more subtle and unscrupulous disciple of St. Alfonso.

Mr. Meyrick, an old and practised opponent of the Jesuits, adopts a plan quite different from that of Mr. Kingsley; and those persons who can grant his conditions of argument, will think he is successful. He does not take down from his shelves the published writings of Dr. Newman, and with this evidence before him proceed, like Mr. Kingsley, from particulars up to generals, quoting chapter and verse as he advances from point to point, saying, "Look at this sermon, Reverend Sir, in which you defend equivocation; and at this pamphlet, Sir, in which you recommend concealment of the truth; and again, Sir, at this lesson, in which you encourage deception for what you call a good end." That plan has been tried by Mr. Kingsley; and Mr. Meyrick is of opinion that the result comes far short of success. His own method is to reason from generals to particulars, and to arrive at the conclusion that Father Newman is a professor of lying, not by evidence, but by inference. Are not you, Father Newman, bound by your vows and profession to believe everything which Rome believes,—to hold for true every doctrine which Rome has declared to be true, and to practise in the pulpit and the confessional every rule which Rome has laid down? If you say no, you are not a Roman Catholic priest, and there is an end of you and of the argument. If you say yes, then you are necessarily all that Mr. Kingsley has suggested; and it is open to you to adopt at pleasure your own effective phrase—a professor of lying. And we, F. Meyrick, late Fellow of Trinity College, Oxford, prove the same against you in this way. You and your brethren of the Brompton Oratory have published a Life of St. Alfonso, otherwise Father Liguori, known to Exeter Hall as the Spanish Paley—with a wide difference; which life of St. Alfonso has had the sanction and approval of Cardinal Wiseman. Your brethren of the Oratory say of this St. Alfonso—"The works of St. Alfonso not only do not contain any proposition whatever which can be called schismatical or scandalous, but also none which are either pernicious, erroneous, or rash; the morals therefore of this saintly Bishop cannot be censured without setting up as a censor of authority itself: without, in fine, censuring the decision of the Holy See." You cannot therefore assume the right to deny that St. Alfonso's teaching is your teaching; you have edited his work, have written his life, have adopted his doctrine, have justified his morals, nay, we know on the best authority of your Church that you practically apply St. Alfonso's system in the confessional. Cardinal Wiseman has said that "there is not a confessional in England which is not more or less under the influence of the Saint's mild Theology." Nor is this all. The practice in this respect is not confined to the Brompton Oratory, or even to the confessionals throughout England and Ireland.—

"St. Alfonso died in 1787. In 1803 the Sacred

Congregation of Rites decreed, 'that in all the writings of Alfonso de' Liguori, published and not published, there was not a word that could be justly found fault with.' Pius the Seventh ratified the decree, and proceeded, in less than thirty years after Liguori's death, to his beatification. Monsignor Artico, Bishop of Asti, and Prince Prelate of the Papal Household, published a letter declaring 'that the examination of Liguori's work had been conducted with particular severity, that his system of morality had been more than twenty times discussed by the Sacred Congregation, and that all had agreed *voce concordi, unanimi consensu, und voce, und mente.*' In 1831, Cardinal de Rohan-Chabot, Archbishop of Besançon, propounded the following questions for the oracular response (*oraculum requirit*) of the Sacred Penitentiary:—

'1. Whether a professor of sacred theology may with safety follow and profess the opinions which the blessed Alfonso de' Liguori professes in his 'Moral Theology'?—2. Whether a confessor should be disturbed for following all the opinions of the blessed Alfonso de' Liguori in the confessional, simply on the grounds that the Holy Apostolic See had declared that it found nothing in his works worthy of censure?' The answer given to the first question was in the affirmative. Liguori's opinions might be followed and professed with safety. The answer to the second was in the negative. No such confessor was to be disturbed in his course. This decision was formally signed and dated as issuing from the Sacred Penitentiary on the 5th of July, 1831. Immediately the Cardinal Archbishop wrote to his clergy requiring 'that the judgment of Rome should be fully adhered to, and that the opinions of the Blessed Alfonso de' Liguori should be followed and reduced to practice, all doubt whatever being thrown aside.' Pope Gregory the Sixteenth confirmed the decree in a few weeks, and in 1839 St. Alfonso exchanged his title of *Blessed* for that of *Saint*."

By this chain of reasoning, the doctrines of St. Alfonso are fixed upon you Father Newman. You either admit St. Alfonso, or you do not. If you admit him, you are condemned in your own penalty,—if not, you are not a priest and a teacher of priests. Now what does St. Alfonso, in the Confessor's Guide, in that system of mild Theology which the Cardinal says is accepted in every English confessional, teach as regards the necessary virtue of truth?

Mr. Meyrick answers by a case, which he puts categorically to Father Newman:—

"If an unfaithful wife were to come to one of your brother priests and confess her sin, and he were to tell her to go back to her husband and say to him, with the view of persuading him that she was not guilty, (1) that she had not broken the marriage (because the marriage existed still); or if he were to tell her to say to him, (2) that she was innocent of the crime (because she was absolved); or if he were to tell her to say to him, (3) that she had not committed adultery (meaning in her own mind that she had not been guilty of idolatry); or if he were to tell her to say to him, (4) that she had not committed the crime (understanding aside, so as to have to tell him), would not the priest have been recommending lying? You cannot say so, for all four of these answers are recommended by your authorized guide. If she were then to come to you, and you, as her confessor, were to ask her if she were guilty of her sin, and she were to reply, 'No, I am not,' understanding aside that she was not guilty of anything which she had not previously confessed, would she not be lying to you? No, you dare not say so. For if she chooses to consider you to be not legitimately questioning her, she may say to you that she is not guilty. Again, suppose you were summoned as a witness in a court of justice, in such a case as that of Boyle *versus* Wiseman,—in that case you will recollect that Cardinal Wiseman was charged with a libel, which libel was contained in a letter, published with his name, but of which there was no legal proof that Cardinal Wiseman was the author. Bishop Grant and Father Ignatius could not remember that the Cardinal had acknowledged the authorship to them. But supposing you

had been called into the witness-box, and had remembered, what should you have said? No doubt you would have spoken the truth. But in so doing, you would have gone contrary, not only to the permission, but to the injunctions of your great authority in morals; you would have 'sinned by discovering the truth which you ought to have concealed.' For, says S. Alfonso, 'if in a trial the crime is altogether concealed, the witness may, nay, he is bound to, say that the defendant has not committed it.' This would be exactly our hypothetical case, for in matter of fact the trial was quashed, because 'the crime' of having written the libel 'was concealed'; therefore you, as witness, would have been bound, as Bishop Grant and Father Ignatius were bound, even if you had known the contrary to be true, to say that the defendant had not committed it; and is it not a strange thing that English gentlemen, giving evidence under oath in an English court of justice, and being questioned whether or no they recollected something having taken place, should be religiously and morally bound not to allow the fact of their recollection or non-recollection to make any difference in their answer? I will ask but one more question. Is the celebrated 'H γλῶσσος ὁμόμορος,' ἢ δὲ φησὶ ἀνόμορος justifiable or not? How can it be justified except by a 'professor of lying'? And yet how does it substantially differ from St. Alfonso's dictum, 'A man who has only outwardly taken an oath, without intending to swear, is not bound, except perhaps on account of the scandal, for he has not sworn, he has joked'?"

And has not Father Newman joked? His summary of the Kingsley Correspondence was a very capital joke. Does Dr. Newman think it was a true statement of the matter?

It is scarcely necessary for us to point out the weakness of Mr. Meyrick's arguments. All generals do not include all particulars; and one particular does not necessarily imply another particular. Liguori, we feel assured, does not include Newman, much less absorb him as an individual. If an enemy were allowed this method of reasoning from generals to particulars, he might prove anything against anybody. A Turk might say, "You are a Christian; Christians have been guilty, in all ages, of simony and persecution; therefore, if you are a Christian, you are a simonist and a persecutor." A Frenchman might argue: "The English have always been perfidious, cold and boastful; and you, being an Englishman, must be a braggart and a knave without heart." And so round the circle. Inference is a very dangerous part of logic; not to be employed without infinite caution whenever, as in this quarrel between Priest and Professor, a man's moral or intellectual character is at stake.

The Battle of the Standards: the Ancient, of Four Thousand Years, against the Modern, of the last Fifty Years—the less perfect of the two. By John Taylor. (Longman & Co.)

Mr. John Taylor is by long habit addicted to difficult questions. He was the first who entered Sir Philip Francis for the Junius stakes, and he has convinced a great many that his horse will win: in fact, there are more who believe in Francis than in any other single candidate. He has written on the number of the beast, which he finds in *εὐπορία, wealth*; and surely his explanation has as much force of meaning as any other, at least. He has found deep mensuration in the Egyptian pyramid, which he makes to contain, in its structure, records of primeval metrology. In the new work before us he epitomizes and illustrates his own views, and reprints some letters of Sir John Herschel and articles from the *Times*.

We take this opportunity to say something on the battle of the standards which is actually performing—we cannot say raging—in the House of Commons. A Bill was introduced

in the last session for making a violent change in our standards, by the influence of a society for procuring uniformity of all national weights and measures. The House showed an unequivocal feeling that the proposed introduction of the French metrical system could only be permissive, not compulsory. In the present session a new Bill has been introduced, which has got as far as the second reading. This new Bill is only *permissive*: that is to say, the Courts of law are to recognize the French weights and measures as if they were our own.

To this permissive Bill we see no objection, except that it does not go far enough. We should like to see all contracts recognized, whatever might be the country whose weights and measures were adopted. We would allow the Courts to know the French measures, and permit skilled evidence as to all others. Why should not parties, at their own known risk, make their agreements in the manner most convenient to themselves? If they remain of one mind as to the meaning of their terms, well and good; if not, the Court will decide, upon evidence, what the measures agreed upon really were.

The Society to which we allude, naturally enough, caused the Committee of the House, in the last session, to make a very extensive use of the artifice which logicians call the *fallacia plurimum interrogationum*. This is what happens when counsel says, with a peremptory air, "Now, Sir, on your oath, yes or no, did the defendant then raise his hand and strike the plaintiff?" Now the defendant raised his hand, but did not strike. If the poor witness says no, he is then asked whether the defendant raised his hand: and when he says yes, he is rebuked for his former answer. There are two distinct matters in this question: first, the introduction of the French metre; secondly, the decimal division of the measures chosen. The Society and the Committee lumped them together, not seeing that they were two distinct things. More than one witness set them right, but only for the day: the published evidence shows that the distinction did not last. Now it will very easily appear that the decimal division, the arithmetical advantage of which is never denied, may be applied to our foot or pound as easily as to the French metre.

The Committee of the House was thoroughly one-sided: political parties cared nothing about the matter, and the proposers had it all their own way. A one-sided Committee is not necessarily unfair; for partisanship is fair when it is open and avowed. The Committee did not put on any mask: when the witness was for the metrical system, they examined him; when against, they cross-examined him. We chanced to be present when a metrical witness, M. Visschers, was examined; he came between two anti-metricals, the Astronomer Royal and Prof. De Morgan. It was like sunshine between two thunderstorms. Not that there was any want of courtesy, or even of cordiality; but the transaction between the Committee and the anti-metricals was all sharp firing, the Committee fully conceding that they must take as well as give. The battle sometimes degenerated into skirmishes, the witness engaging one section of the Committee, while the other members fought each other upon some differences connected with their own view. During one of these by-contests, we heard Prof. De Morgan say to his opponents—This is not taking evidence, it is discussion (assented to); and if it be discussion, I deny all you say *in toto*.

The point on which the metricals seemed most to insist was, that our foreign trade is largely increasing, so that the inconveniences of a distinction between domestic and foreign measures is increasing in the same proportion.

This is perfectly true: but it was forgotten that the more foreign commerce, the larger the number of home transactions. Every cargo that is landed brings its addition to the details of business between man and man at home. If, then, there be any inconveniences on the other side, if there be any advantage which we must give up, the amount of good surrendered increases with the amount of gain acquired. The foreign shipload is the representative of thousands of little transactions which must be added to the home results of the foreign commerce. We heard a witness give an answer on this point which we do not find in the printed evidence. We must not, he said, fall into the mistake of the man who thought he could prove that there are more horses than horses' legs. He went on counting horse after horse, and forgot that every new horse brought in four new legs.

The Committee, satisfied that standards ought to be harmonious, reported unanimously for the change. But as the House would not hear of compelling the adoption of the foreign system, there is no occasion to discuss opinions at length. Good or bad, a system which is introduced, or in course of introduction, in France, Holland, Belgium, Sardinia, Tuscany, Spain, Portugal, Switzerland, Greece, and several countries of South America, may well be conceded to those who like it. Give permission then; and if the metrical system has the superiority which its advocates claim, it will either introduce itself, or its failure will prove that law could not have forced it. For law is not omnipotent in the matter of weights and measures.

On the last point there were curious illustrations of the fact that even in France itself the metrical system is not yet fully established. Corn is bought for the English market by various kinds of hectolitres and quintals, with a guarantee of weight in each case. We know well that all the power of Parliament has not succeeded in establishing uniformity of measure in England. The Barons of Magna Charta demanded one weight and one measure throughout the land five centuries ago, and the Barons of the Houses of Parliament and of the press are demanding it still. We have not got it; and nothing but education will get it.

In our view of the matter there is nothing but the increase of intelligence which will bring about uniformity. At what end are we to begin to give an understanding of the matter? We answer, by decimalizing the coinage. This is the end at which the difficulty is least, and the power of instruction greatest. Our coinage, nearly decimal already, is in the power of the Government; our weights and measures, very far from decimal, offer a passive resistance to legislation which almost defies the force of the executive. A decimal coinage would bring the system home to every man; and increasing intelligence, instructed by its practice, would ripen a demand for the alteration of weights and measures.

The agitation for a decimal coinage was put to rest by the illness and retirement of Sir William Brown, whose recent death has revived the memory of his splendid benefaction to the town of Liverpool. A parliamentary leader of weight and energy is absolutely necessary to the success of any public measure: and as soon as the man shall be found who combines with Sir William Brown's qualities his interest in the subject, the agitation will be revived. All the work that has been done is good material for a new attempt, and the new beginning will be made under great advantages. All the discussion about the metrical system works towards the same end. We may be well assured that

our system of calculation will not always be cramped by counting in one way and measuring in another. And our firm belief is that the way to work the change will be by beginning with the coinage, in which decimals are most wanted, and most easily obtained.

The Hekim Bashi; or, the Adventures of Giuseppe Antonelli. By Humphry Sandwith, C.B. 2 vols. (Smith, Elder & Co.)

THIS book possesses no solidity of character. It is written in the form of a romance; Giuseppe Antonelli, whose autobiography it purports to be, being evidently a fictitious person. On the other hand, the writer wishes us to believe the facts of his story. Thus note 4, in the first volume, assures us that the author himself witnessed the cruel murder of a Jewish boy, ascribed at page 34 to a Turkish policeman. Similar corroborations of anecdotes occur throughout the book, closing with an elaborate attestation to the truth of the description furnished to us of the Syrian massacres.

This blending of truth and fiction, although not without its convenience to the author, has its disadvantages with the public. If the reader believes it, he does so at the peril of being laughed at by Mr. Sandwith for his simplicity. In pure romance, the reader can give a loose to his feelings without any fear of being led, by the interest of the story, to adopt erroneous ideas; and in real narrative the mind is busy in storing up useful facts and in coming to legitimate conclusions. But in a book like 'The Hekim Bashi' one must be ever on one's guard against the danger of having one's judgment perverted.

The story of 'The Hekim Bashi' is introduced as a manuscript given by a Cistercian monk to an English traveller at the Sardinian town of Pinerolo. The monk is Giuseppe Antonelli, formerly a Hekim Bashi, or doctor, in the Turkish service. The manuscript contains his autobiography, which ranges from 1858, when he first landed in Constantinople, to the massacre of the Christians at Damascus in 1860. For so limited a period, it must be confessed that the Hekim Bashi had his share of adventure. He had no sooner landed in Constantinople than he fell in love with a beautiful girl, Leonora Scarpa, whom he might perhaps have married, had he not contrived to get his skull fractured by interfering with a Turk, and thus lost an appointment which he was just about to receive. He then cures the child of a Pasha, and gets made hekim of a regiment on four pounds a month. He is next sent off to Monaster to examine recruits, and is initiated into the way of practising extortion. He learns, too, something of the manner in which the Christian subjects of the Porte are treated by our worthy ally. One specimen will suffice:—

"A mounted zaptié, armed with a heavy cour-batch, was driving before him a Christian woman, who from time to time stopped, and looked back; then, as the heavy whip fell on her shoulders, she hurried on, rapidly speaking in a language unknown to me. I remonstrated with the zaptié, I entreated Osman to interfere, I cried, 'Aib, aib!—shame, shame! it is a woman you strike.'—'Ne yapaim—what can I do?' said the zaptié; 'she won't go on, the hanzer—the pig.'—'Why don't you go on quietly?' I said to the woman. The poor creature turned a blank woe-begone face, and jabbered incoherently; the light of reason had for ever fled from those dim, glazed eyes; she seemed acting under some strong instinct or delusion. 'She won't go on—curses on her!—ever since we left her daughter on the road;' and again the cour-batch fell heavily on the woman's shoulders. Just then a negro came galloping up; he was the

officer in command. He screamed out, 'Vefik, you dog, you son of a dog, I spit on your beard! Why don't you come on, you son of a burnt father!'—'Effendim, what can I do? This sheghiaour won't come on.'—'Then leave her,' said the officer. So the woman was left. We presently joined the main body, who had now come to a halt at a small coffee-house by the wayside. There were about forty men, women and children—a herd of human beings in the very last stage of suffering. Some were tied on the backs of asses and ponies, others walked, all were wasted and ghastly from famine and ill-usage. 'What can these be?' I said to myself. 'They are prisoners and Bulgarians; and, if they were all men, I could understand their position—they might be the worst of malefactors, but here are women and children. Holy mother of God!' I exclaimed aloud, in my own language, 'what can this be?' A voice, hoarse and feeble, answered, in good Italian, 'For the love of Christ, if you are a Christian, come here, and let me speak to you.'—'Who are you?' I asked, as I approached a man in a different costume to the rest. 'I am Padre Antonio,' he answered; 'for the love of God loosen these cords, they are eating into my flesh.' This poor priest was tied on a miserable hack, and the cords were so tightly bound that his hands were swollen enormously, and almost shapeless, while his feet were fastened under the animal's belly. Without pausing to think, I drew out a knife and cut his bonds, while he exclaimed, 'The blessing of Christ Jesus be upon you, my son,' and crossed himself. At that moment the zaptié rode up; but, before he could open his mouth, I slipped a dollar into his hand, and said, 'Look here, if you treat this man well, you shall have two dollars at Salonica—do you understand me?'—'On my head be it,' he answered. I then turned to the padre, and said, 'Tell me, I pray you, good father, what is the meaning of all this?' The priest raised his eyes to heaven, muttered a silent prayer, and then, throwing himself into my arms, he sobbed, 'Alas, alas! we suffer for our holy religion; and then, recovering himself, he exclaimed, 'Let me go to my children.'"

By this time our Hekim Bashi has been cured of his sympathies for his Christian brethren, and, instead of interposing in their favour, is content to perjure himself in order to obtain a verdict of acquittal for the Turkish tyrants. Does this sudden debasement of a European stagger belief? It will be soon found that worse things are to follow, if we are to believe Mr. Sandwith.

Antonelli gains little by his venality; he is shipped off to Trebizond, and becomes the doctor of Hafiz Pasha, who, on his being transferred to Mosul, carries Antonelli with him. The journeying through Mesopotamia, first in the suite of the Pasha, and then as the prisoner of the Shammar chief, Faruk, is described. Take, for instance, the first interview of the Hekim Bashi with Faruk:—

"'Hakeem,' said he, 'Allah has sent thee to give me life; but tell me, how is it that thou and thy brother, being English, do travel with the Osmanli?' I saw that Moosa had already assumed the character he had intended, and so it only remained for me to support it. I answered, 'Thou knowest, O Sheikh! that the English are the great supporters of Islam. Is it, then, surprising that we should travel with the Osmanli?'—'I have heard,' he answered, 'that the English worship the unity of the Godhead, even as do we, and that thus it is they support Islam against those that worship many false Gods. I would, however, that they withdrew from the Osmanli; for these are accursed of God, they rob the poor man of his children for their nizams, and they addict themselves to foul crimes. Verily, they are worse than unbelievers, and may God curse them for everlasting—they, their wives, and their little ones; for they are the brood of the pig. O Hakeem! withdraw thyself from the Osmanli; for "he who introduces himself between the onion and the peel

doth not go forth without its stink.'"—'Yah, Sheikh,' I replied, 'thou speakest the words of truth—the Osmanli are the least of the sons of Islam, as the Arabs are the first; for surely your Prophet (God favour and preserve him!) was an Arab; but the Sultan has power and wealth, and men come from afar to serve him, even as do we, thy servants.'—'Surely gold corrupts all dwellers in cities,' said the sheikh. 'Ihamdullillah! we Arabs live in the desert, and serve no man; and when we find gold on the person of our enemies, we scatter it abroad.'"

In the end, Antonelli is released by the Arab chief, and testifies his gratitude by poisoning him with arsenic at the instigation of the Pasha. He then becomes a renegade, marries a rich Mohammedan widow, is left guardian to an orphan Christian girl, robs her of her property, and aids in inveigling her into the harem of the Pasha. The victim dies mad, and Antonelli proceeds to Constantinople to intrigue for the ruin of the Pasha. He then discovers "that in low cunning and intrigue Asiatics are more than a match for Europeans." Osman, who had led him into the intrigue, turns out to be the instrument of Hafiz Pasha himself, and, after being despoiled of all his ill-gotten wealth, the baffled Antonelli muses as follows:—

"The lesson I received in Constantinopolitan intrigue was humiliating. I had been played with, made use of, and duped by those whom I had regarded as stupid barbarians. Barbarians, doubtless, they are, but they have faculties of a certain kind, which, amongst themselves, are never allowed to rust, and which, in consequence, are polished and effective weapons. In diplomacy a Turk will beat an European in striving for any immediate advantage. The former has no principle of honour to fetter him, and he is a skilled and practised liar. For years past the Turks have outraged Europe by massacres, and a constant spoliation of those whose creed entitles them to Christian sympathy; and yet these Ottomans have made Europe fight their battles for them. They have fomented jealousies between the Great Powers, thereby securing for themselves perfect immunity for their evil deeds; they have kept a tribe of paid writers who have constantly filled the leading papers of Europe with stories of new reforms; they have promised measures of justice for their suffering Christian subjects; and when blood has been poured out for these Turks, and millions spent in their defence, they have again and again broken every pledge. Yet, somehow, they contrive to persuade the world that they are the keystone of the arch of the European system, which, without the Ottoman empire, would, it is supposed, fall into anarchy. Such is apparently the opinion of the oldest, though perhaps not the wisest, of European statesmen; and the busy nations of the West, blindly trustful, put their foreign policy into the hands of men who are averse to new ideas, and cannot see that new forms of life grow out of rottenness and decay, and that future nations are being moulded from the thrifty and prolific races whose aspirations these statesmen repress."

Our renegade is now shipped off to Syria, en route for Damascus, and goes through all those horrible scenes which led to the French occupation of Syria. The picture he here draws of English policy in the East is a painful and humiliating one, and in his notes he broadly asserts that the reports of the British consuls were falsified by order from the superior authorities. A consul said to him, "I dare not report anything unfavourable to the Turks; such a course would be fatal to my career, since Sir H. Bulwer has given us to understand that we are always to take the part of the Turks." Does Mr. Sandwith wish us to believe that he says this of himself? If so, who is this consul? Surely not the English consul at Haifa?

The Church of Christ and its Witnesses—[Die Kirche Christi und ihre Zeugen. Erster Band, erste Abtheilung: Die Kirchengeschichte der drei ersten Jahrhunderte in Biographien. Durch Friedrich Böhringer. II Hälfte, Zweite, völlig umgearbeitete Auflage.] (Zurich, Meyer.)

THE number of ecclesiastical histories published in Germany within the last twenty years is very considerable. To enumerate and characterize them all is not our province on the present occasion. A few stand out, and with which all intelligent students and many clergymen are acquainted, if not in the originals, at least in translations. Neander and Gieseler are too well known to be described. So is the masterly compendium of Hase. But Niedner's work is comparatively unknown, though it displays ability of a high order. The same remark applies to Baur, Fricke, Schaff and Gfrörer. We regret, indeed, that most of these works are incomplete. Their authors projected large general histories, and after publishing a part or two, either stopped from exhaustion, or were tempted into other fields of inquiry, leaving but a fragment of what was originally designed. It must be confessed that the subject is neither inviting nor attractive to the general reader. The theologian alone is expected to be interested in it. The compendiums, of which we have a goodly number, often contain dry records of facts that repel curiosity itself.

The work of Herr Böhringer has the peculiar characteristic of giving the history of the Church in biographies. On this account it is readable, without making pretence to philosophizing or to a logical connexion, like Niedner's. But it is more objective than Neander's, and so far more impartial. The personal views and feelings of the writer seldom appear; whereas they are patent throughout the great work of Neander. No ecclesiastical history with which we are acquainted is projected on the same plan. The pietistic volumes of Milner occasionally resemble it, but diverge much more. The copious work of Schrockh, at least in the earlier volumes, though tedious, reminds us of the one before us; as do also the Memoirs of Tillemont. Still the large history under review is properly unique. Its bulk will probably discourage many from purchasing it; since eight volumes of considerable size require an amount of time and patience to read which a busy age grudges to afford. It is to be hoped that separate parts will find many readers.

The present volume contains no less than 1,089 pages, and is occupied solely with two of the fathers, Tertullian and Cyprian, the former of whom is delineated at much greater length than the latter. With large space at his command, the laborious author gives a copious account of the life and works of each. The greater part of Tertullian's treatises are put into German for the reader's benefit. Here the strong-minded African may be studied in the full-length portrait of his own writings. It is not the historian's fault that we do not see the man as completely as his works exhibit him. All the views and opinions of the Latin father come forth in the volumes in a fair German dress; as literal, perhaps, as was desirable. It is evident that Böhringer has spent much time over the life and writings of one who is a favourite author, and with whom he has much sympathy. He has made a valuable addition to ecclesiastical literature. The volume, which is much larger than its predecessor or any of its successors, is carefully and systematically composed, clear and well digested. The style might be more elegant, and the sentences less

lengthy; but we willingly make allowance for one who, having lost his sight, has to work with the eyes and hands of others. Though it is necessarily a compilation and summary of extracts from the two fathers of which it treats, the mind of the author himself is seen. His judgment is exercised throughout, and appears to be sound in the main. He shows skill, tact, good perception. The errors and defects of his heroes are correctly apprehended.

The last chapter or paragraph devoted to each of the fathers is the most important one, giving a brief summary of leading characteristics. Here, too, the writer's mastery of his subject and skill in delineation are best seen. An extract will serve to show the manner of our historian:—

According to Tertullian the Holy Scriptures "contain divine truth pure and unmixed." He does not distinguish between Revelation in itself, and its written deposition and reproduction; he identifies both absolutely. The one is to him as much divine as the other. "The Holy Spirit, the Word, God speaks," so he is wont to cite the expressions of Scripture and its writers. The Alexandrine translation is regarded by him as inspired. Nor does he distinguish between the different parts of Holy Scripture; all are in his estimation documents and testimonies of revelation in the same manner. He will have no distinction in inspiration, as the Valentinians, for example, represented it; no Pauline Christianity purer than that of the other apostles, as the Marcionites taught. All the sacred writers must agree in their teachings, and do likewise agree. Even the Old Testament, so far as its contents are not abrogated by the New, is comprehended under this category. He claims the authority of divine truth, not merely for the properly religious parts of Holy Scripture, but also for the remaining contents, the anthropological, cosmological, and historical, in which *everything* is truth. Indeed, the Scriptures contain the whole truth which man wants to know; and what they do not contain is not necessary for him. Agreeably to this conception of the sacred books is the authority he ascribes to them, especially in matters of faith and discipline. Whoever does not prove his faith by Scripture grounds, let him renounce the Christian name, says he to the opponents of the doctrine of the flesh's resurrection who reasoned on principles derived from a sound human reason. Against the more liberal Catholics, who put forth the position that what is not expressly forbidden in the Holy Scriptures must be looked upon as allowed, he holds forth the reverse, viz., that what is not expressly permitted must be considered forbidden. Thus he makes them a sort of law-code for Christians. In order to see how strictly he reverts in all cases to the authority of the Holy Scriptures, we have only to glance into any of his doctrinal or disciplinary books. He will teach nothing but Christian truth according to the sacred writings. And what sort of things has he not deduced from them, or supposed he could establish by their means! How, indeed, could it be otherwise with such an idea of Scripture as assumes no historical religious development—no distinction of the religious and other materials contained in it—but classes all in the same category? How could it be otherwise in such absence of all the conditions of a sound Biblical interpretation—in such arbitrariness of interpretation which is controlled by doctrinal "presumptions"? Never, or very rarely, does he go back to the original text of the New Testament, although he was perfect master of the Greek language; not to speak of the original Hebrew of the Old, which he did not know; rather does he use throughout the African Latin translation of his time. Sometimes he presses the letter, as when the hands of God are spoken of, &c.; at other times he proceeds in a reckless, allegorical style, indulging in the most arbitrary conclusions and the greatest sophistry. No wonder that he finds in the Bible all that he wishes to find, and is able to prove everything out of it: yet he has the greatest confidence in the correctness of his interpretations. As a Mon-

tanist, he condemns second marriages—Paul, too, condemns them. He cannot think of a bodily resurrection otherwise than as of *this* flesh—Paul too (as, also, the whole of Scripture) teaches it. Certainly, when we read the fathers of these centuries, and particularly a Tertullian, the ground on which they stand is a biblical one; with them Scripture must vouch for everything, and everything must be in Scripture; but it is as certain, also, that many of their assertions, which are put forth with the greatest confidence as genuine biblical ones, absolutely true and divine doctrines, for which they even contend as for a thing of God, vanish before scientific interpretation like a cloud before the sun.

We had intended to give the concluding paragraph of the volume on Cyprian's character and appearance, but must forbear. The work will repay perusal, and seems indispensable to the thorough student of ecclesiastical history. The author has contributed to the stock of German literature, already large, that treats of the development of Christianity, its growth and phases, its corruptions and doctrines. A sad record it is in many aspects, because human passions are seen to play an important part, almost to the extinction of that large tolerance which the Saviour remarkably exemplified and taught. The lessons of Christian history are slowly learnt.

Ten Months in the Fiji Islands. By Mrs. Smythe. With an Introduction and Appendix by Col. W. J. Smythe. (J. H. & J. Parker.)

Dr. Berthold Seemann's graphic and richly-coloured contributions to this journal, and his subsequently-published volume, had already attracted attention to "the Cannibal Islands," where Nature looks so smiling, and man with all his wildness appears to the stranger's eye so gentle, and yet which lock up one of the most hideous secrets still remaining as a relic of ancient barbarism. But Mrs. Smythe's book is not, therefore, a superfluity. She has her own tale to tell, which in its humour varies from that of the distinguished naturalist. A woman's eye has a delicately keen and peculiar sight, which cannot fail to make the fruits of its observation welcome—original aptitude being granted.

There is no need, so recently has the subject been treated in the *Athenæum*, to recapitulate the purpose of Col. Smythe's mission, save to recall the result, in our decision to decline the annexation of these remote, rich lands to our colonial territories. Mrs. Smythe dwells on the good work effected by missionary influence, in the increased decorum which has been introduced among these Pacific Islanders. In no respect does this seem more evident than by their shrinking from the avowal of the practice in association with which they are best known to the generality of Europeans. The statistics of cannibalism seem more and more difficult to collect there as years flow on. It is whimsical (if a custom so revolting can be connected with any whimsicality) to remember how, some years ago, Miss Martineau, intent on trying every form of belief and practice, declared, in one of her essays on opinion, that "she had penetrated the theory of cannibalism." And we cannot resist offering the recollection of a wild seafaring Frenchman, encountered on a Mediterranean steamer, who declared (and he was not a Gascon) that he had assisted at such a human banquet, and found it "not so bad." The man, be it noted, seemed in no other respect coarse or brutal,—on the contrary, he was a flashy, genial fellow, and what made the experience more curious still, the father of a family, who spoke of wife and child with wholesome home feeling.

Thus much of one of the leading peculiarities distinctive of these wild South Sea folk. As we have heard and told many things about their climate, their manners, their scenery, and their natural productions, at no remote period, we will content ourselves with extracting, from the pages contributed by Col. Smythe, an adventure which might have figured as a welcome variety in 'Peaks and Passes.'—

"I had expected that the public meeting would take place on Thursday, the day after our arrival at Namusi, but Kurunduandua begged to postpone it until Saturday, as from the distance many of his chiefs had to come, they could not arrive before that day. To profit by the delay, I resolved to ascend, if possible, a lofty mountain in the immediate neighbourhood, named Voma. In the map which accompanies Dr. Macdonald's narrative of his expedition up the Rewa river, and in the Admiralty Chart of the Fiji Islands, Namusi is placed too far to the west. I was anxious, therefore, to get bearings from the top of the mountain of some well-known places in the group, as data for rectifying the position of the town. The chief on being spoken to on the subject tried all he could to dissuade me from making the ascent. 'There is no path,' he said, 'the way up is extremely dangerous, and your clothes will be torn to pieces by the thorns. I was born here, I put on my malo here, all my children were born here, and I have never thought of going up the mountain.' Finding, however, that I was determined to make the attempt, he assembled a council in the bure to discuss the best method of proceeding. Many and long were the speeches made on the occasion; at length a young man in the town, a famous warrior, named Natobi, who it was reported had ascended the mountain, was sent for. Natobi, on being questioned, stated that he had been to the very top of Voma, and that with the help of three others to clear the way he would undertake to guide us safely up. The next morning, Friday, August 24th, Natobi and his three aids appeared betimes at 'Harry's' house. I promised them a knife each for their services. At 8 o'clock precisely we started. The party consisted of Dr. Seemann, the Consul, 'Harry,' and myself; with Manoaah and the four guides. There was every prospect of a fine and clear day. The path followed down for a short distance the course of the river, but soon struck off to the right and led up one of the lower offshoots of the mountain. A short way up, by the side of the path, we observed a slight frame of sticks covered with native cloth, on which pieces of yam were lying. These were placed here, we were told, for the spirit of the chief's late father, that it might have some food when it went to visit its plantations. At half-past eight we reached the top of the first slope. The path now inclined slightly to the right, towards a wooded ravine: on entering which we passed some natural holes in a flat rock under a cliff, said to be the ovens of the spirits of the chief's ancestors, who frequent the locality. The ascent was now very steep—hands were required as much as feet. Soon some real oven-holes were reached, with charcoal lying about them, used by the people who come up to plant adalo, for the plantations mount at scattered intervals even to this height. Beyond this no path existed: the guides went ahead and with their long knives cleared a way for us. There was little real brushwood, the vegetation being tall slight trees, with vines and high weeds among them. The ground was wet and slippery. At 10 o'clock we gained the base of the rocky mass which forms the upper portion of the mountain as seen from Namusi. Here we rested for a few minutes under an overhanging rock, which we thought would offer a good place for a bivouac, in case we should be benighted. The way was now over rocks and gullies along the base of the precipice, towards a spur that led to its upper portion. We reached the top of the spur at 10-45, and after a short rest commenced the ascent of the highest crest of the mountain. To gain it, we had first to pass along the edge of almost perpendicular precipices, the dangers of which were concealed by the vegetation, until we came to the most difficult spot in the day's journey.

This was a cliff, some twenty feet high, of bare rock, nearly vertical, over which water trickled, making it very slippery. Manoh was here of much help to me, his naked feet giving him a great advantage in climbing such places. The remainder of the way was a scramble on hands and knees, pulling ourselves up from tree to fern over moss and vegetable mould. At length we reached the summit, along the narrow crest of which we clambered to its most elevated point. The ridge was only a few yards broad at top, and was covered, as were its precipitous sides, with stunted trees densely clothed with moss. We at last stood on the highest point of Voma, having accomplished the ascent in exactly three hours and a half. We quickly set the guides to work to clear away the branches of the trees, so that we could see uninterruptedly all round. The view far exceeded in extent and distinctness our most sanguine expectations. One-third of the large island of Viti-levu lay beneath us; beyond it to the east and south stretched away the blue sea, showing by white lines of breakers the course of the coral reefs, and studded with islands readily recognized, from Ovalau round to Vatu-lele. Nearer to us spread an endless succession of hills and valleys thickly clothed with verdure. The general course of the river we had ascended could be clearly made out, and the Rewa river traced, as on a map, among the hills and across the broad savannah nearly to the sea. After having feasted our eyes for some time on this noble panorama, we took bearings with a pocket compass of a number of known points. In the mean time a fire was lighted, and heaped with green wood, the smoke of which we hoped might be seen in the town below, and relieve the anxiety of the chief. 'Harry' did not accompany us to the summit. He turned back at the last precipice, having hurt his leg, he said. When our observations were finished, we sent one of the men down for water. He returned in a short time with a supply in improvised pitchers made of the leaves of the wild banana, which flourishes close up to the crest of the mountain. We then unpacked our stores, and partook of a slight repast, our people quickly disposing of all we left. Just before reaching the top of the mountain the guides killed a large snake nearly six feet long, which they packed up as a present to the chief, snakes being considered a great delicacy. The descent was much more rapid than the ascent. We left the summit at 1.45, and sliding safely down the rock which we had climbed up with so much difficulty, we got again into the path which we had cleared in ascending; and after no greater mishap than being tripped up occasionally by the creeping vines, we reached the base of the rocky precipice at 2.40.

On the whole, this volume may be commended as a pleasant book of its class,—containing a good deal of information, told in a lively, unaffected manner, calculated to create a pleasant impression of the lady who has told it.

After Breakfast; or, Pictures done with a Quill.
By George Augustus Sala. 2 vols. (Tinsley Brothers.)

THERE are not two Salas. There is but one Mr. George Augustus Sala, and he is not endowed with power of ubiquity, although his literary action during the last four months would almost justify a contrary opinion. While the Special Commissioner has been startling the readers of a daily paper with his letters from "America in the Midst of War," his facile pen has to all appearance been busily working on this side of the Atlantic. So well have London publishers and editors of London magazines kept his name before the world, from the day when he set sail from Liverpool, that people, living beyond the noise of printing-offices and the gossip of literary dinners, may be pardoned for doubting the identity of the author of 'Quite Alone' with the clever correspondent who has shocked them with a bold assurance that the virtue of the Transatlantic Republic may not be sought in the lives of her married ladies, and has made

them laugh over poor Mrs. Lincoln's concern for the health of her visitors.

Gathered together from *Household Words* and other periodicals, the essays which are here published as a sequel to 'Breakfast in Bed' will satisfy Mr. Sala's many admirers, and recommend him favourably to readers who may not have already tried his quality. They are rattling, lively essays, remarkable for quaint fancy and a pleasant lawlessness of treatment, rather than for sustained thought or definite aim. As careless things thrown off at a moment's notice to satisfy editorial demands, the least important of the papers have enough of their author's humour and strength to ensure a certain amount of popularity for the volumes in which they re-appear; but some of the sketches merit far higher praise. The first of the series, bearing title 'A Jackdaw upon a Wedding,' is an admirable picture, from a newspaper reporter's point of view, of the Prince of Wales's Wedding, which superb ceremony the author witnessed from the reporters' gallery, and subsequently described with characteristic vigour and completeness in the columns of a morning paper. Mr. Sala starts with a quotation from Vinny Bourne's 'Jackdaw':—

He sees that this great round-about,
The world, and all its motley rout,
Church, army, physic, law—
Its customs and its businesses,
Is no concern at all of his,
And says:—what says he?—"Caw!"

Playing the part of a philosophic jackdaw, the reporter, in the reprinted paper, not only cries "Caw!" at the pomp and splendour of the gorgeous assembly, but directs the drowsy and disdainful monosyllable at his own appearance, position and conduct in St. George's Chapel. From the time when he passes through the gaily-attired throng, unshorn and untrimmed, wearing the dress-suit which he donned for a dinner-party on the previous day, and looking "like an undertaker out for a holiday," he keeps the interest of readers well alive until he and his brother Jackdaws take flight for London, where with beaks dipped in ink they cry "Caw!" about the wedding till one o'clock of the following morning.

The other papers are pleasant reading. In an article on 'Little Old Men' the author, in a style recalling Eliot's quaintness, laments the disappearance from life's stage of the blithe, prim, elastic, courteous, gentlemanlike "little old men" who were conspicuous and agreeable features of society fifty years since. 'Up a Court' presents a striking and instructive contrast of the dazzling brightness and sordid misery of the London streets. The chapter on 'Legs' is another good specimen of Mr. Sala's off-hand readiness with his pen. 'Stone Pictures' introduces the reader to a large lithographic establishment in Gate Street, Lincoln's Inn Fields; and 'The Great Red Book' is a most ingenious and entertaining article on the London Post Office Directory. Of all the books which come under the notice of the critic, directories—whether they be guides to the inhabitants of a particular district, or to the members of a profession—are the most tiresome and perplexing. "What will he do with it?" is a question that may appropriately be asked with regard to a writer who is required to pass judgment on one of Mr. Kelly's great volumes. The usual course with the timid and unenterprising workman is to announce the appearance of the volume, and give a needless intimation that those who wish to have it are at liberty to buy it. But this mode of dealing with such a book is regarded by all gallant members of the literary craft as an ignominious way of shuffling out of a difficult position; and men of heroic temper

would die rather than confess their inability to throw off a readable essay on a new Law List or a Court Guide. Sometimes the scribe, in his determination to say something, wanders far away in search of materials for original composition. To do justice to an Oxford Calendar he will produce a treatise on the revival of letters, or an article on the university life of the middle ages. One charm of Mr. Sala's article is the closeness with which he sticks to his subject. At the outset, indeed, he draws a rather awkward and strained comparison between the "Great Red Book" and the "Mail Coach" of days departed; but as soon as four spanking horses have borne this Royal Mail out of sight, the author fairly takes the "Great Red Book" in hand, strips off its gorgeous binding, cuts its stitching, dissects it page by page, and displays every secret of its construction:—

"For compiling the fresh number of the Directory two distinct classes of persons are employed. The first for the indoor, the second for the outdoor work. My friends the well-educated men, to the number of about fifty, open the ball. On the principle of Saturn destroying his own children; of Penelope resolving her daily crochet-work into mere Berlin wool again; of the domino-player shuffling his neat parallelograms of pieces into a salad of bones; of the stoic throwing away his cucumber just when it is dressed to the pink of perfection; of the child upsetting the house of cards which it had taken him so much time and patience to build up; the educated young men proceed deliberately and ruthlessly to destroy their last year's work by cutting up the whole of the commercial and court directories into the separate lines relating to each person. But like the victim of the housemaid's broom, the spider, no sooner is their web of sophistry destroyed than they are at their dirty work again. If not dirty, at least sticky; for the next step consists in gumming the disordered strips upon separate sheets of blank paper, called query papers, room being left for corrections. For know ye, that the principle on which the Great Red Book is compiled is, that every portion of the work should be submitted in print to the persons who are respectively described therein. In the case of persons or firms residing in the country, these marginal slips, with a cabalistic printed inquiry, 'Is this correct?' are sent to them by post; a stamp being enclosed to save the recipient's expense in transmitting a reply. The compilers of the Great Red Book, besides keeping a keen eye on their main chance of accuracy, show some knowledge of human nature in the adoption of this system. It imbues some thousands of persons with the agreeable notion that they have had a finger in the editorship of a six-and-thirty shilling volume bound in scarlet and gold. One likes to see oneself in print, somehow. Besides, a man likes to touch up his own portrait, shade off his initials, sharpen his street number; and if, like Dogberry, he desires to be written down an ass, he may write himself down an ass, and welcome. And now come into action another 'well-selected staff of educated men'—a mysterious staff, an ubiquitous staff, a nomadic staff, an invisibly inquisitive (for directorial purposes) staff, who may be called canvassers, collectors, inquirers, askers, or perhaps most comprehensively, finders-out. First, for the purposes of the office, the districts comprised in the Directory are divided into about seventy sub-districts, to each of which one outdoor collector, canvasser, or finder-out is appointed. About the month of May, this ingenious man (I will take one as a sample) commences the pursuit of knowledge under difficulties. He is furnished with the several papers arranged in streets, and also with a supply of blank forms, with his particular district cut out of the map, and with a printed paper of instructions. He starts on his peregrinations at eleven in the morning and returns to the office at five or six in the evening with his day's work. The work so brought in, is revised by the well-educated men indoors, to see that the names are all written so clearly that it shall be impossible for them to be misread at

any subsequent period of their progress through the office; and also to ascertain that there is no discrepancy between the street directory and the separate papers. All removals are referred to the corresponding districts. Thus, if John Tonks is returned as a new name in Oxford Street, removed from the Strand, reference will be made to the Strand, to see that he is there taken out; and at the same time the paper returned from the Strand, which states that John Tonks has removed thence to Oxford Street, will be referred to that street to verify Tonks being entered there as a new name. The papers are then divided into three parcels: those in which no alterations have taken place, the 'take-outs,' and the new names. The 'no-alterations' are done with; the two other classes have to be sorted to the commercial and court divisions, and arranged in strict alphabetical order. This is an operation requiring great care, as names pronounced alike may, by a very trifling difference in spelling, be far removed from each other: e.g., if Spigot were sorted as if it were spelt Spiggot, it would be entered seven names too low; but if it were sorted as if spelt Spiggott, it would be fourteen names too high. When all the districts have been corrected once, and the information arranged in the office, the street portion is handed over to the printers, and all the corrections made in print. Proofs of each street are pulled, and handed to the canvassers, who again go over their entire districts rapidly, and note any alterations which may have been made since. I have not quite done with the ingenious 'finder-out' yet. I should like to convey a notion of him physically as well as morally. He is necessarily middle-aged, as a man of experience should be. He is inclined to be bald-headed, for he knows things. He is taciturn in response, but voluble in interrogation. Such his vocation. I have a notion that he wears a long great coat with many pockets, from which ooze subscription-books, maps, note-books, 'query papers,' and 'new names.' His hat is frayed with much smoothing while waiting for replies, with long lying on hall chairs and counting-house brackets. He is the most disinterested and most useful, yet the most pertinacious, of Paul Pry's. He hopes he doesn't intrude; but, do you happen to know what your name is, what your address, what your profession? He is a silent daguerreotypist, for ever taking your portrait in his printed camera, and asking you, 'Is this correct?' Time and he glide on noiselessly and surely together. As each succeeding year brings good or evil fortune, grandeur or decadence, he comes with them, and chronicles your ups and downs. As long as you keep out of the workhouse he will be anxious to learn how you are getting on; and when you die, he will make a last register of your name, with 'Take out' affixed to it, and your name will be erased from the book of London, and from the book of life. What may he have been before he took to 'finding out'? A broken merchant, a speculator, a schoolmaster? What can he be besides a 'Courier and Enquirer'? I shudder to think. He must know more about people and their whereabouts than a postman, a detective policeman, a sheriff's officer, an income-tax schedulist, or a begging-letter writer. If you were to go through the Insolvent Court to-morrow, he could describe all your consecutive addresses and avocations without halting. If your name were Johnson, and you were a doctor and a lexicographer, he could be your Boswell, and write your biography with (at least local) faultless accuracy."

With equal humour are described the difficulties which the "finder-out" encounters in the discharge of duty.

NEW NOVELS.

Trevlyn Hold; or, Squire Trevlyn's Heir. By the Author of 'East Lynne.' 3 vols. (Tinsley Brothers).—'*Trevlyn Hold*' is more interesting and less melodramatic than most of Mrs. Wood's later works. There is nothing startling about it, not even a ghost. She has succeeded in working out a good story, full of action and plot, without the aid of any very gross crime. There is not a single murder worthy of the name; not a robbery, commonly so called; not a forgery; not a divorce case; and only

a very mild, common-place trial, before a few county magistrates; and yet, strange to say, in spite of this forbearance, Mrs. Wood's new novel is more exciting than any she has produced since her first success in 'East Lynne.' This is partly owing to her having refrained for once from imparting to her readers any lessons in teetotalism or political economy, so that the story runs its course uninterrupted and is full of interest from beginning to end. Another marked improvement in '*Trevlyn Hold*' is, that there is more delicacy of touch in the delineation of the characters, more light and shade than is usual with this author. There are some good points to be found, even in members of the unpopular family, and we are led to suppose that some of the persecuted race are liable to occasional failings of temper, which render them infinitely more life-like and true to nature than her heroes usually are. Mrs. Wood, true to herself, however, is far from neglecting her favourite theory of retribution. Villany, she believes, brings its own reward, even in this world. Innocence is sure to triumph, sooner or later. Whether this is *always* the case in real life, we do not feel so confident; but in the world of fiction, where the author has an unlimited power of bestowing rewards and punishments, it would be hard if the wicked were to go scatheless, and if the virtuous failed to obtain their rights at the end of the third volume. The story of 'Squire Trevlyn's Heir' is as follows: The old squire dies, leaving one single daughter and two married daughters to succeed to his estates. Of his two sons, one has run away in early youth, and is supposed to have died abroad. The other, always a delicate invalid, has died of consumption, also abroad, leaving a wife and an infant daughter. But the Squire never knows (for it is fraudulently kept from him) that Joe's widow has given birth to a posthumous son, who should of course be heir to Trevlyn Hold. The Squire is a passionate, vindictive old gentleman, and tyrannical withal. He is angry with his eldest daughter for having married Tom Ryle, the gentleman farmer, and he is angry with his son Joe for having married the clergyman's daughter; and it is not difficult to persuade him to leave his property (which is not entailed) to the other married daughter, Mrs. James Chattaway, and her children. James Chattaway has, for years, established himself at "The Hold," as confidential adviser and manager of the estates, and by persuading, or bribing the unmarried daughter to aid him in keeping the secret, Mr. Chattaway succeeds in concealing the birth of Joe's son, and securing the inheritance for himself. After his own sons, Rupert and Joseph, the Squire accordingly bequeaths "The Hold" to his second daughter, Mrs. Chattaway,—thus cutting off all hope for the children of his son Joe and of his eldest daughter, Mrs. Ryle. At the time the story opens, James Chattaway has been for some years in possession of Trevlyn Hold, and his son Cris lords it over his cousins bravely, as the young squire should do. Mrs. Ryle is bitterly aggrieved that her son, Trevlyn Ryle, is deprived of his lawful rights, and the neighbours generally regard the Chattaways as usurpers and interlopers, and feel convinced that Rupert Trevlyn, poor Joe's orphan boy, should be, if all had their rights, the master of Trevlyn Hold. Mr. Chattaway has received into his family Joe's children, for their widowed mother is also dead, and a pleasant life Rupert and Maud Trevlyn have of it there. Mrs. Chattaway, a weak-minded, helpless woman, does her best for them; but she is as much afraid of her husband as they are, and she can do but little to help them. Maud is made governess to the younger Chattaways, and Rupert is honoured with the office of clerk at some mining works on the estate; Cris and Octave Chattaway taking good care, meanwhile, that they shall not be spoiled by any foolish over-indulgence from soft-hearted Mrs. Chattaway. Aunt Diana (the unmarried Miss Trevlyn), who also resides at "The Hold," is anxious that no gross injustice or cruelty should be perpetrated, and so far as she is concerned, administers justice to all her nephews and nieces with an even hand. The hero of the tale is George Ryle, Mrs. Ryle's step-son, a thoroughly upright, conscientious young man, who with the most unselfish motives manages Trevlyn Farm for

his step-mother and half-brother, pays off all Chattaway's unjust claims upon them, and is ready to retire in his brother's favour the moment he is required to do so. Of course, George Ryle falls in love with Maud Trevlyn, and, though persecuted with attentions from Octave Chattaway, never swerves from his allegiance to the oppressed governess, and, equally of course, is handsomely rewarded at last. Rupert Trevlyn is, however, the best-developed character in the book, and in his wrongs and sufferings the interest chiefly centres. Worn out by a long train of daily insults from his uncle and cousins, and stung to madness by a horse-whipping, unjustly administered for some trifling offence, Rupert, seizing a burning torch, plunges it into a hayrick, which stands temptingly close at hand, and thereby ruins all his hopes of any mercy from the avaricious Chattaway.—We will not here relate the end of the story, for it would forestall the pleasure of reading the book itself. Assurance may be given that the cruel Chattaways are defeated in the most surprising and unexpected manner, and that "The Hold" becomes the property of its rightful owner all in good time. There are some very well-depicted scenes scattered about the three volumes. The accident at the mine and the burning of the rickyard, the death of Farmer Ryle, and the advent of the mysterious stranger with the red umbrella, are all excellent. Some of the characters, too, are original and well contrasted one with the other. Gentle Mrs. Chattaway and her strong-minded sisters, Mrs. Ryle and Diana Trevlyn, are good. So are Nora, the bustling housekeeper at the farm, and Ann Canham, the weak-eyed but worthy charwoman at the Lodge. Take it all in all, '*Trevlyn Hold*' is a successful novel, and will be more popular than many of its predecessors; though, perhaps, it is not up to the standard of 'East Lynne,' which seems to be still the work of this prolific author.

Cudjo's Cave. By J. T. Rowbridge. (Trübner & Co.)—This is one of the intolerably large family of Negro novels, produced in feeble imitation of Mrs. Beecher Stowe. It may be recollected that the *Athenæum* refrained from taking part in the chorus which stormed through Europe in proclamation of 'Uncle Tom's Cabin' as a work in which genius, virtue and vigour had met as they had never met before. The seal set on the author by public opinion, and the ovations (by her own showing, absurd in their excess) to which she was subjected by English philanthropists and lovers of "sensational" could only produce one result besides that of lucre: the production by herself of a series of tales, each one more violent or else more attenuated than its predecessor, and by imitators, who also pleaded conscience and cause, a family of novels alike coarse, absurd and unjust. Of this family, '*Cudjo's Cave*' is a precious specimen. Fortunately, its author's feebleness may prove its own undoing. His horrors are those of the Victoria Theatre; his heroism is that of Richardson's booth; his intentions to relieve horror and heroism by something that shall be very droll are, indeed, drearily carried out. We cannot fancy the youngest or most omnivorous or most enthusiastically benevolent of novel-readers digesting '*Cudjo's Cave*.'

Little Flags, the Almshouse Foundling. By the Author of 'Myself and my Relations.' 3 vols. (Newby).—'*Little Flags*' is a washed-out likeness of Mrs. Crowe's 'Linny Lockwood.' All the characters are mere lay-figures, and the incidents are badly managed. All the skill with which Mrs. Crowe tracks a hidden crime, and brings the evidence to light, thread by thread and step by step, with the staunchness of a sleuth-hound and the ingenuity of a detective police-officer, are wanting in this narrative. The tale contains the elements of a terrible story, and a touching one too; but it is so feebly handled and so clumsily managed, the characters are so vaguely drawn, that it fails to be anything but a common-place novel. Sukey Sparrow, the workhouse nurse, has some touches of reality: her story told to Little Flags about the "bad boys" shows what might have been done with the tale in competent hands; but Little Flags has to be made an elegant young lady at all costs, and the author makes the

tal weak and absurd in consequence, reminding the reader, who can remember so far back, of the Minerva novels of a bygone age and fashion.

Told at Last: a Novel. By Helen Dagley. 2 vols. (Faithfull.)—If Miss Faithfull desires to become an eminent publisher, she must look to the character of the works she introduces to the public. 'Told at Last' is a story so foolish, weak and ill written that it becomes positively dangerous to readers, for it can only promote a tendency to softening of the brain. It is utter rubbish. Except for the word of counsel to Miss Faithfull, it would not have deserved the smallest notice.

Passages in the Life of an Old Maid. By T. C. K. (Saunders, Otley & Co.)—These 'Passages in the Life of an Old Maid' are, at least, readable, and have a certain mild and harmless interest. There are one or two little touches of character which show that the author is not devoid of talent; but the story is weak, and not well put together. The author has not yet learnt her craft as a novelist.

Blackfriars; or, the Monks of Old. A Romantic Chronicle. 3 vols. (Longman & Co.)—The story of this very romantic chronicle is laid in the reign of Henry the Eighth, the chief persons who figure in it being connected either with the Court or with the famous Monastery of Blackfriars. The book may be regarded under two distinct aspects: as a picture of past scenes and customs, it shows care and research and possesses some archaeological interest; as an exhibition of human character and action, the wax figures at Madame Tussaud's are simple and life-like in comparison, and the climax of the last sensation-drama becomes an every-day probability. The reader will here learn how one Richard Plantagenet (grandson, according to our author, of Richard the Third) beards the Eighth Henry with constant impunity, and how Sir John Perrot, having carried off Sir Thomas More's daughter, is baffled by the said Plantagenet, who, mounting by a ladder of ivy to the upper story of Richmond Palace, appears opportunely outside the casement, and in that critical position closes with the forsworn knight and drags him through the window. As his crowning exploit, the same Paladin snatches Elizabeth Barton, better known as the Maid of Kent, from the already blazing stake, lifts her to his horse, and, cleaving his way through dismayed soldiers and priests, bears her triumphantly to safety. Of course such a cavalier has a lady to match. Plantagenet is finally rewarded with the hand of the angelic Aveline More, but not until he has seen her, as he believed, married by the King's command to the profligate Perrot whom she abhorred. After this, it seems hard to imagine how the loves of Plantagenet and Aveline could ever again "run smooth." But nothing is impossible to a writer who has equal faith in his own expedients and in his reader's credulity. It appears that, after all, it was a counterfeit Aveline who married Perrot, the latter courteously blinding himself to the imposture until its detection should be convenient to the novelist. What people do and suffer in these pages is indeed miraculous, yet scarcely more so than what they say. Extemporaneous oratory, soaring at once with passionate hyperbole, and with no limit but want of breath, seems a gift common to all the interlocutors. There is a certain sub-prior Dan Theodulph, in particular, who is at the bottom of all the mischief, and whose various crimes are hardly more afflicting to the reader than his inexhaustible rhetoric. As a mild specimen of the latter, we quote the following soliloquy:—"Though Time, meseems, hath speeded by, during this cloistral existence, with flagging wing, I am yet scarce past manhood's prime. Man's love is not the growth of man's poor will. I sought it not, it stole on me, and in secret possessed me. And shall I now throw it from me?—Nay, Ruin, Death, and Damnation first! Hear me, ye spirits of Desolation—hear me! I give myself unto thee to work thy will—I surrender body and soul into thy keeping eternally, only let me possess my love; let me own it as a treasure, all mine own; let her be to me the Iris over my storms of life, and when I die in thy outstretched clutch, let her last look, her last sigh be mine." Seriously, the book is a failure; but the writer, nevertheless, displays two excellent qualities—fertility of in-

vention and heartiness in his work. In spite of his defects, these merits at times compel the reader's attention. Should the author of this book ever venture upon a tale with incidents at least possible and dialogue approximately natural, his abilities may stand him in better stead than at present, and we may have a more agreeable verdict to record.

OUR LIBRARY TABLE.

Biographical Sketch of Sir Benjamin Brodie. By Henry W. Acland. (Longman & Co.)—Reprinted from the Obituary Notices in the *Proceedings of the Royal Society*, for 1863, this brief memoir of Sir Benjamin Brodie, by the Oxford Regius Professor of Medicine, is offered to those who wish for a permanent record of the great surgeon's career. Containing no important fact that was not made public in the newspaper announcements of the learned baronet's death, the sketch is meagre and notably insufficient. Its shortcomings suggest the inquiry, whether we are to have a satisfactory history of the late President of the Royal Society? The medical profession is by no means adequately represented in biographic literature. Why should not a competent writer, with the sanction and assistance of the surgeon's family and personal friends, attempt to set forth the labours of the man of science, and the career of the professional adviser, revealing as much of his social life as honour and good taste would permit, and for the first time placing on literary canvas a complete and satisfactory picture of an eminently successful member of "the faculty"? The many intelligent and thoughtful readers of the present generation, who find more pleasure in good biographies than in any other class of books, would hear with pleasure that the Oxford Professor of Chemistry had undertaken to do well for the memory of his illustrious father that which Bransby Cooper accomplished so awkwardly and injudiciously for the reputation of his distinguished uncle.

The Statesman's Year-Book: a Statistical, Genealogical and Historical Account of the States and Sovereigns of the Civilized World, for the year 1864. By Frederick Martin. (Macmillan & Co.)—"The Statesman's Year-Book," observes Mr. Frederick Martin in his Preface, "is intended to supply a want in English literature—a want noticed and commented on more than fifteen years ago by the late Sir Robert Peel. All readers of newspapers, in other words, all educated men of the present day, must have frequently felt the need of a book of reference giving an account—so to speak, a portrait—of countries and states, in the same manner as a good biographical dictionary would give a sketch of individuals." The book thus introduced to public notice seems to us to be in all important respects very much such a book as Sir Robert Peel required. Under the headings 'Reigning Sovereign and Family,' 'Constitution and Government,' 'Church and Education,' 'Revenue and Expenditure,' 'Army and Navy,' 'Population,' 'Trade and Commerce,' 'Colonies,' it gives a full account of the political and commercial aspects of all the States of Europe, and the principal States of Asia, America and Australasia. On whatever points we have tested its statistics, no inaccuracy has been discovered. As a meritorious compilation, deserving a place on the library-table of every politician, 'The Statesman's Year-Book' may be commended to the notice of Members of Parliament and public men.

Tales Illustrating Church History. Vol. V. *Eastern and Northern Europe.* Vol. VI. *Asia and Africa.* (J. H. & J. Parker.)—Volume the fifth of this ably-written series of tales contains two narratives of the Greek Church—'The Conversion of St. Vladimir; or, the Martyrs of Kiev,' and 'The Lazar-House of Leros'; two of the Church in Scandinavia—'The Northern Light' and 'The Cross in Sweden'; and one of the struggles of the early Christians in the time of Diocletian—'The Daughters of Pola.' The sixth volume also contains five tales: 'Lucia's Marriage,' illustrating the troubles of the Decian persecution; 'The Quay of the Dioscuri: a History of the Nicene Times'; 'The Lily of Tiflis: a Sketch of Georgian Church

History'; 'The Sea-Tigers: a Tale of Mediæval Nestorianism'; and 'The Bride of Ramcutnah: a Tale of the Jesuit Missions to the East.' In learning and literary power the author of these stories is far superior to the ordinary writers of religious tales.

Legal Forms for Common Use: being Two Hundred Precedents; with Introductions and Notes. By James Walter Smith, Esq., LL.D. (Effingham Wilson.)—This is a very small book, but it would have been more useful and free from the objection to which we think it liable, if it had been much smaller. Had the author set forth only such forms as are adapted to transactions in which a man, who is not a lawyer, may safely act without professional assistance, he would have produced a handy and a harmless book. Unfortunately, while he addresses himself mainly to the general public he also addresses the lawyers; and the consequence is, that this work, which is not a lawyer's book, contains many forms which can only safely be applied by lawyers. We all know the persons likely to be damaged by having such dangerous weapons placed within their reach, and that their name is legion. They doctor themselves, homoeopathically or otherwise; they make their wills (a wise precaution before their doctoring) with their own hands; they draw leases, and give legal opinions; they are the stuff of which plaintiffs and defendants are chiefly made. We have a kindness for them, as being good friends to the legal profession, and protest against their failings being encouraged by books like the present. Except for the dangerous tendency which we have pointed out, this little work is well executed.

Eastern Studies.—[Etudes sur l'Orient, par Lucien Davesies de Pontès. Précedées d'une Notice Biographique, par le Bibliophile Jacob.]—Readers who like to place in their libraries the best productions of Continental *feuilletonistes* will not omit to purchase the works of the late Lucien Davesies de Pontès, which are now being offered to the public in a collected form. The present volume of papers, originally contributed to the *Artiste*, the *Revue des Deux Mondes*, the *Revue Universelle* and other organs of periodical literature,—repays perusal. The memoir of the author, by the pen of his friend Paul Lacroix, whose familiar *nom de plume* appears on the title-page, merits a word of praise, though it is not free from those qualities to which John Bull points when, with disdainful smile, he utters the words, "French sentimentality!" After briefly stating the circumstances of his friend's sudden death, in December, 1859, M. Lacroix concludes his memoir thus: "Quatre années se sont presque écoulées depuis, et sa veuve le pleure encore comme le premier jour, et nous le pleurons avec elle."

A Voyage round Japan.—[Un Voyage autour du Japon, par Rodolphe Lindau.] (Hachette & Co.)—Many pleasant travellers' books have been written concerning Japan, and the oldest in our recollection is the pleasantest: this being the narrative of Admiral Golownin's captivity—a book some five-and-thirty years old or more, which would well bear being reprinted in a popular form, now that the tide of interest has set in so strongly towards that corner of the world, and that we are beginning to know its people so much better than our fathers did. Not a book that is written to-day on the subject fails to recall to us the Russian captive's lively pictures and, it would thereby seem, faithful descriptions. The volume before us, however, is the poorest and palest that we have seen. Surpassing as they are in memoirs of home celebrities, it is strange to see how acumen and discriminating power seem to leave Frenchmen when they pass the boundaries of their own country. M. Lindau's pictures are poor, and not novel; and the recent political events which have led to the present comfortless posture of affairs are sketched by him without animation, though without the affected wit and worldly wisdom which are so distastefully obtruded by many Gallic tourists. M. Lindau obviously bears a pleasant memory of Japan and its people: he defends the strangeness of some of their habits, and credits them with a courteous good-nature—no cause of grievance presupposed. They seem to be by nature more graceful than the dis-

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inscription: one reads FARD + ENINO; another apparently IZEM + BERT; another ASFER + DNON; another MEROSEFI MONE. They have no heads, or figures of any kind; but each has a cross in the centre of the obverse: one has a cross in the centre of the reverse, with the legend round it: the others have the inscriptions on the reverse in two lines, with three crosses between the lines.

It seems strange that coins of such an early date should be found in so remote a part of Ireland. It would be interesting to know if any of a later period had been discovered in the same place; for, if they were all of the coinage of Edgar we might suppose they had been placed there during or soon after his reign. It is a remarkable fact that, from time immemorial, a tradition existed in the neighbourhood that gold was secreted under the very rock where the coins were discovered.

J. L. PORTER.

OFFICIAL ENGLAND ON THE WHITE NILE.

(TRANSLATION.)

Khartoum, Jan. 23, 1864.

A few days ago we received intelligence that the English Government had resolved to abolish the Consulate which it established in the Soudan in 1849. This decision has troubled the sound portion of our colony, because, under the painful circumstances in which it is placed, it found in the experience and character of the British consul a favourite rallying-point.

To the slave-dealers and men of their class, to whom the presence of a British consul was a restraint, it is a cause of triumph. It appears to me that if, in 1849, the British Government had sufficient motives for establishing a Consulate in the Soudan, there exist at the present time much more powerful reasons for maintaining it. The recent discoveries of Capts. Speke and Grant must result in the organization of other scientific expeditions, of which Khartoum will form either the point of departure or that of arrival. England, which may lay claim, and with justice, to the honour of nearly all new discoveries in Africa, will certainly take the lead in these expeditions; and I cannot conceive it possible that she will willingly deprive them of the protection of a British consul at Khartoum. This protection will become especially indispensable to those expeditions which will require Khartoum, or some other place in the Soudan, as the point of departure; for in the absence of consular intervention with the local authorities, or the mediation of a man of local experience, who from his position is under obligation to render service, I am of opinion that it will be impossible effectually to organize any expedition there. They will be scandalously fleeced, or leave badly provided, and so will fail. It would not be difficult to cite instances in support of what I advance. A higher motive renders it desirable to maintain at Khartoum the British Consulate. The slave traffic in the White Nile country (for a long time held in restraint sufficiently feeble) has had for some years—thanks to the encouragement of certain high functionaries, who find their profit in it—an extension truly frightful; and it is exercised with such horrors, that I hesitate to describe them. Every year more than 100 vessels leave Khartoum for the purpose of hunting down the negroes; and slaves, who formerly were brought in by stealth, are now dragged publicly along the highways of the country, and even through the streets of Khartoum, with the yoke on their necks. The British consul, Mr. J. Petherick, initiated measures which would have soon placed a limit to this traffic; unfortunately, owing to the aversion of four-fifths of the Khartoumers, who live by it, and of the high functionaries their accomplices, he saw his reputation tarnished by false accusations; his fellow-citizens, his friends, misled on his account, he found no sufficient support, even before his superiors, who were doubtless thus prejudiced against him.

The non-success of Mr. Petherick in his proceedings against certain persons accused of this traffic has given licence to these slave-dealers. Assured henceforth of impunity, and of the inefficacy of the law, they have thrown off the mask. It is an everlasting scandal to civilized Europe thus

to authorize by her silence the infamous piracy which has stained the White Nile with blood; and for anti-slavery England, who, instead of declaring herself impotent by abolishing her Consulate at Khartoum, should have surrounded it with all the prestige possible, authorized severe measures, and extended a hand to enforce their execution.

From a review of the interests involved in the question, it may still be said there was a time when neither the number of British subjects established in the Soudan, nor the importance of English commerce in these countries, required that England should maintain a consul at Khartoum. But now financial societies are being formed for the exploration of the Soudan, which in a triple point of view—agricultural, industrial and commercial—already attract the attention of Europe. New routes of communication by land, and perhaps by sea, will soon be opened. In this movement, ought not the commerce of England to have a large interest; and will she be able to dispense with a Consulate in a country much more in its infancy as relates to the law and its administration, than to its industry and commerce?

Although personal consideration may be for us of secondary importance, and we are not the defenders of Mr. Petherick, we ought to add, that this consul (a man of intelligence, possessing a knowledge of the Soudan from a long experience) has performed the duties of his office with an integrity and firmness which may well serve as an example to his colleagues. In the blow which has deprived Mr. Petherick of office, that which is the most distressing is the fact, that his deposition followed quickly upon energetic measures taken by him against this traffic and against that oppression which the local authorities endeavoured to bring to bear upon Europeans. I repeat, this deposition of Mr. Petherick passes current through the country as a disavowal of these measures, and is regarded as a censure publicly inflicted upon Mr. Petherick by his superiors in consequence of the attitude he assumed.

I am ignorant whether the British Government can now reconsider the decision it has taken; but I do know that the re-establishment of a British Consulate at Khartoum would be a measure which all those who have at heart the triumph of the principles of civilization in this barbarous country would receive with joy.

DE VRIJSENNAIRE, Belgian Resident
at Khartoum.

CAPT. BURTON AND THE LAND OF THE MOON, OR THE LAKE REGIONS.

March 23, 1864.

THERE never was uttered an apophthegm more true and pithy than that learnt by Dr. Livingstone from an African chief, "It is pleasanter to be deceived than to be undeceived." Whoever makes war on deceit and delusion will find that even his most decided victories prove barren and thankless. The world finds pleasure in delusion, the exposure of which hurts pride and curtails enjoyment. And yet we are not justified in sacrificing right and reason to expediency or popular humour. Why cultivate geography or any other branch of knowledge unless in the interests of truth? Am I to turn recreant and lend a silent sanction, in matters which I have studied, to ambitious fabrications and bad learning? Unprotected by any Society having for its special object scientific truth in connexion with geography, I am compelled, from time to time, to meet the assaults of all the knights-errant who choose to maintain the matchless beauty and spotless purity of the Great Zambesi or of the Land of the Moon. And now, in showy panoply and with furious looks, Capt. R. F. Burton comes rushing on me.

He is indignant because criticism has dared to whisper mistrust of his statements. But he himself shows indiscriminate mistrust of everybody's statements. He does not believe in the existence of Capt. Speke's Mountains of the Moon, and doubts whether the Nile flows from Lake Nyanza. On the former point, he is assuredly in the right; on the latter, it is far from certain that he is wrong. With these examples of free commentary

before me, I venture to assert that the chief results of Capt. Burton's visit to the Lake Regions of Africa, as related by him, are totally erroneous; that he has moulded in an arbitrary manner the imperfect information collected by him; and that, carried away by his conscious power of writing something like truth, he has occasionally eked it out with fiction.

He defends himself with invective, and begins with stating my offences. I published in the *Journal of the Royal Geographical Society* a paper on the African lake, a "lengthy communication," as he calls it; but it was not too long for his purposes. He has quoted one-half of it and misquoted the remainder. He originally styled it "a most able paper," adding, however, and often repeating, that "it wanted nothing but a foundation of fact." This he calls "letting me down with all courtesy." But his courtesy appears to me offensively hollow; he pronounces again and again a grave sentence in a very flippant manner, and never offers to prove its truth. Intent on aspersion, he speaks of me and my work as follows:—"His great authority was a Zanzibar fugitive from justice, a negroid, known at home as Khamisi wa Tani, and who became in England, after the 'African Prince' fashion, Khamis bin Usman." The man here named was the person selected by the Sultan, on account of his superior intelligence, to accompany Capt. Owen as interpreter during that officer's survey of the coasts of Arabia and Africa. When brought to London, for the purpose of assorting the first cargoes shipped direct to Zanzibar, he must have been recommended by the Sultan, who was chiefly interested in the result. Capt. Owen, a man not easily deceived, who directed my attention to him, had a high opinion of his truthfulness and ability. Khamis, a mild and unassuming man, was able, as he said, to converse in fourteen languages. I have heard him speak six, and found him also well acquainted with the Galla and Madagascarese vocabularies.

Now, what could have induced Capt. R. F. Burton to stoop to vilify, in the most rancorous manner, a black man whom he never saw, and of whom he evidently knew nothing? The motive of his abuse is apparent in the statement, neither true nor courteous, that Khamis was my chief authority. But let us look at the charges brought against the African. The first is that, "having visited the shores of Nyassa, he pretended that he had travelled to Lake Tanganyika," or, as it is elsewhere stated, Ujiji. He made no such pretence; he never mentioned the names Tanganyika or Ujiji. Again, "he falsely stated that there is a total want of water for three days from Oha to the lake." He made no such statement, and never spoke of Oha, having reached the lake much further south, in the country of the Muchiva. "Another specimen of his lively imagination is the carnelian or agate currency brought from Kilimi ngao, and gravely chronicled by the European geographer." This charge is a specimen of the precipitancy which renders Capt. Burton incapable of reading correctly the words before his eyes. The passage referred to alludes to the currency of red beads imported from India, and described by Giovanni Botero. Khamis only stated that carnelian is brought from Kilimanjaro, and in this his testimony has been confirmed by Capt. Guillain. Lastly, Khamis is sharply reproved for saying that the national marks of the Wabias are lines of notches down the forehead and nose; yet in a volume ('Gamitto; O Muata Cazembe') from which Capt. Burton has transcribed a line in order to make his readers believe that he had perused it, are two plates exhibiting the people in question exactly as Khamis described them. Thus having gone through the whole list of charges, we find that they are founded in every instance on the wilful perversion or mistake of the accuser; that the black man, the negroid, is everywhere perfectly correct; and Capt. R. Burton, urged by oblique motives, inexcusably wrong.

His angry letter proceeds in these words: "My visit to the Lake Regions, 1857, proved the existence of at least four waters." Now the truth is, that Capt. Burton did not prove, but only asserted, the existence of four lakes in a crescent form; but

as soon as it was pointed out to him that Chama was the name, not of a lake, but of a district, he prudently struck it out. It is mentioned at the beginning (p. 3) of his 'Memoir of the Lake Regions,' and then disappears. The name Chama nowhere occurs in the reprint of the work. No doubt the ingenious author was prepared to give us the scenery and historical recollections of Lake Chama, of which he had certainly never heard from the Arabs at Kazeh. There can be no difficulty in pointing out the source of his information. But though the suppression of Lake Chama occurred early in the printing of the Memoir, it probably came much too late to permit a complete correction of the web of errors in which that lake was interwoven.

"All my information," he says, "was derived from the Arabs of Kazeh." Here his memory fails him. He left England so well indoctrinated as to the lake, that he no sooner reached Zanzibar than "he heard sufficient to convince him that Nyassa is of unimportant dimensions and altogether distinct from the Sea of Uji" ('Memoir,' p. 14). Now, this was a very remarkable piece of intelligence; for all other authorities, without exception, African, Arab and Portuguese, tell us, respecting Nyassa or Nyanja, either that its northern limits are unknown, or that it goes to Egypt, or that it extends northwards a two months' journey. This last statement has been often repeated. It was made by the missionary Mariano, in the seventeenth century, and more recently by Nasib, a native of the southern shores of the lake, who believed the country of Muehemuezi to be on the same lake further north; and some natives of the last-named country, questioned by Mr. Pickering, said that their lake had a length of two months' journey, and one of them declared that he had gone the whole distance. They knew the Wabiza at the southern end of the lake. Thus it appears that Capt. Burton was the first who learned the limits of Nyassa, yet he communicates his discovery in few and vague words, without giving us a clue to his authorities, or taking any notice of the circumstance that the reports collected by the missionaries on all parts of the coast, and learned from them by Capt. Speke, point out a single lake, extending from the Line to the 14th parallel of south latitude. There is, then, but one conclusion that can be drawn with certainty from Capt. Burton's statements, which is, that he visited the Lake Regions with a confirmed inclination to divide the lake, moulding for that purpose, and in his own way, the plastic materials obtained from his Arab informants. Of these he gives the following account: "No Arab or Sawahili has yet been able, even in a sailing Dow, to explore the head of the Tanganyika, yet they deceive strangers by descriptions of the lake's head, told as usual, with most attractive circumstances" ('Mem.' 251). Thus, though he saw the headlands at the northern end of the lake, he was not satisfied with appearances, and cannot be said to have definitively fixed its termination in that quarter. The navigation of the lake, he says, is yet undeveloped (p. 238). Arab enterprise has but recently reached so far. It is troublesome work to build a rude boat and man it with a savage crew. The Arabs visit three points on the western side of the lake, and in their slow voyages across encounter no little danger (p. 240). We cannot suppose that they ever navigate the lake for amusement or scientific purposes. Is it not obvious, then, that Capt. Burton's habitual audacity has carried him too far, when he asserts that "the Arabs have often rounded the lake" (p. 235)? Capt. Speke learned that "the lake widens towards the south and turns off with a tail to the west." Here, probably, ended his informant's knowledge of it. Capt. Burton, neglecting the last most important particular, which clearly points to Lake Mouva or Mofu, on the shore of which dwells the Cazembe, closes the lake by placing the Iwembe, a western nation, on its southern shore, where his comrade sets the Wapoka from the east. They both close the lake with a name borrowed from one side or the other, and give no details of its populous eastern shores. Had their information really reached beyond the Marungu, they would assuredly have heard of the Vazira, the

aboriginal inhabitants of the Cazembe's country who now occupy the islands in Lake Mofu. But our limits will not permit the examination of details. The considerations which completely establish the continuity of the lake shall be developed hereafter.

Capt. Burton complains of "my crude information respecting the name Unyamwezi;" of the name Zanganyika in my map, and of my other mistakes as to language. Here we are directly at issue. I charge him with total ignorance of the language of which he affects to be master. What fault does he find with Zanganyika? An articulation in the language of Zanzibar resembling t (t'ye'e) is changed on the opposite mainland into z, and Ytanganyika becomes Zanganyika. Until we know the true form of the name, we cannot attempt to explain it. Mtanga or Mzanga (in Krapf's vocabularies) means sand. Tanga, on the coast, a sail, signifies, in the interior, the native cotton cloth which is the cash of the country. It was from Tanga that the Cazembe procured his pigs, and in 1807 he carried war into the same country, beyond (north or west of) the Luapula. Catanga is an augmentative form of the same name. Across the continent, from east to west, Nika (Nyika) signifies the bush or wild country. About the lake it is also the name of an aquatic plant (Nymphaea) which serves for food in the marshy wilderness. As to Capt. Burton's explanation of Tanganyika, nothing can be more ridiculous. To make what he calls "a native name," 600 miles from the coast, he takes a verb of the Sowahili or coast language, signifying "to be promiscuous," or "adulterated by mixture," and supposes this changed into a noun to mean "anastomosis," the same interpretation which he elsewhere gives of Makutaniro (p. 70). But if his objection to Zanganyika be, that I made it the name of a place and not of the lake, then I must deny the correctness of the latter application. When Capt. Speke visited the lake he learned to call it the Sea of Uji, and he reminds us that the Arabs habitually give local names to seas. Capt. Burton also called it at first by that name. But, subsequently, when bent on separating the lake, he saw the expediency of discarding local names, and, heedless of the relations subsisting between language and the wants of society, of giving it a collective proper name. That he never inquired whether there is on the western shore a town or tract named Tanganyika is less surprising than that he should have omitted to ask the native word for lake or sea in general. He affects to lament the confusion caused by supposing Nyassa, Nyanja, Nyanza to be but dialectic variations of the same word. Yet nothing can be more certain than that the coast word Nyassa becomes Nyanja inland from the Zambezi to the lake, and Nyanza in the countries of the Cazembe and of Muehemuezi. The western ocean is known to the natives as Nyanza mputo, or the Portuguese Sea. It is hardly credible that the general name for lake or sea should have escaped Capt. Burton's keen research. But if he learned it, how are we to explain that he thought fit to suppress it?

W. D. COOLEY.

OUR WEEKLY GOSSIP.

ON Tuesday next, April 12, Cardinal Wiseman will deliver a lecture in the South Kensington Museum on the question: 'Judging from the Past and Present, what are the Prospects of Good Architecture in London?'

Many persons will be glad to hear that Lord Ellesmere has very kindly thrown open the library and gallery of Bridgewater House to the public from this day, Saturday. We need not remind our readers how rich this library is in Shakspearian books,—how crowded this gallery with Italian pictures.

Messrs. Hurst & Blackett have the following works in preparation: 'The Life of Josiah Wedgwood,' from his Private Correspondence and Family Papers, by Eliza Meteyard.—'William Shakspeare: his Life and Works,' by Victor Hugo.—'A Journey from London to Persepolis,' including Wanderings in the Caucasus, Georgia, Daghestan, Armenia and Persia, &c., by J. Usher.—'Reminiscences of the Life and Adventures of Sir George Burdett l'Estrange,

Chamberlain to Seven Viceroys of Ireland.'—'Reminiscences of the Opera,' by Benjamin Lumley.—'My Life and Recollections,' by the Hon. Grantley F. Berkeley, and 'Brigands and Brigandage in Southern Italy,' by Count Maffei.

Mr. Henry Holl has a new novel in the hands of Messrs. Low & Co. Mr. Jeaffreson has also a new novel in the press.

On the title of Mr. Dickens's new story, 'Our Mutual Friend,' we have received many protests, which would more usefully have been addressed to the story-teller. "In the interest of the Queen's English," one gentleman writes, "is it not to be regretted that Mr. Dickens should have chosen this phrase as the title of his new book? What is a mutual friend? If A has friendly feelings towards B, and B reciprocates them, their friendship is mutual; and they may without impropriety be called mutual friends. But if A and B are two persons, each of whom enjoys the friendship of a third person, C, there is no 'mutuality' in the case. C is in this case their common friend; and the use of the word 'mutual' to express the relation in which any one of them stands to either of the others, is manifestly incorrect. Two brothers cannot be said to have a mutual parent. Their father is their common parent." Another gentleman reminds us that Macaulay has made a particular and emphatic protest against this expression. Mr. Dickens, it is admitted, has the power, and the right, to raise a mere colloquialism out of the dust, and to confer upon it the dignity of a literary idiom. But where there is great power there is equal responsibility. At present we can only write in the dark, for Mr. Dickens's story is not published, and, for any thing we know, his use of the term may be perfectly sound. We have the right to assume that it is so.

Herr Carl Blind and M. Amédée Pichot have joined the National Shakspeare Committee.

The Lord Mayor has convened a public meeting of bankers and merchants favourable to the project of commemorating Shakspeare by means of a monument in the Green Park. The meeting will be held in the Mansion House, on Monday next, at two o'clock, when the Right Hon. W. Cowper and Mr. Tite, M.P. will attend as a deputation from the National Shakspeare Committee.

On Tuesday last, Mr. George Cruikshank, Mr. Deanges, Mr. Marks, Mr. Leslie and Mr. De Maurier gave a Drawing-Room Entertainment at St. John's Wood, for the benefit of the Shakspeare Fund. The character parts were extremely well done, and the singing was of a rare excellence among amateurs. The donation to the fund will be about 60*l*.

The Shakspeare Committee formed in Paris, in connexion with the central body in London, has found good support in all quarters. Earl Cowley placed a room in the Embassy at the disposal of the Committee for a public meeting to be held on the 8th instant, when Lord Gray was to take the chair, and a numerous attendance was expected. The public dinner is to take place at the Grand Hôtel on the 23rd instant; and the movement is warmly participated in not only by English and American residents and visitors but also by the French *littérati* who have given attention to English literature, and they are now not a few, and include many of the most celebrated. The lists of Committee and Stewards for the dinner include, with others, the following noblemen and gentlemen:—Lord Gray, Hon. Mr. Dayton, Sir Joseph Olliffe, Capt. Lynch, C.B., Rev. H. J. Swale, Rev. Archer Gurney, Rev. J. J. Gardiner, Vincent Wallace, Esq., Messrs. Jerrold, Browne, Bowes, and Yapp (Honorary Secretary), of the English press, Mr. William Hughes, Member of the Société des Gens de Lettres, and M. Ernest Fillonneau, Directeur of the *Moniteur des Arts* (Secretary for French correspondence).

The Russian lovers of Shakspeare—and their name is legion—are going to keep the birthday in a characteristic fashion of their own, avowing that they, not we, keep the real day, their date being "old style." A festival will be held in the great theatre of St. Petersburg, with a programme as follows: 'Midsummer Night's Dream' overture,

Mendelssohn; Chorus written for the occasion by M. Rubinstein. The reading of an essay or *éloge*, also written for the festival, by M. Tourguenef. *Tableaux vivants* of Shakespeare scenes after pictures by Herr Kaulbach. Declamation of verses prepared for the purpose by MM. Ostrofsky and Mikof. Scenes from Shakespeare's plays acted by the Russian and German theatrical companies alternately. Overture and music to 'King Lear,' by M. Balakiref.

The Dublin Exhibition of 1864, which is to be opened next month, gives promise of attaining successful results. Nearly double the amount of available space has been applied for by manufacturers and machinists; and in addition to the building heretofore devoted to the exhibitions of the Royal Dublin Society, a large area has been roofed in for the display of machinery in motion. The Fine Arts Gallery will form an attractive and important feature in the undertaking, and it has been determined that in addition to the contributions of modern paintings from the Government, and from private collectors, the works of artists shall be admissible for sale. Offers of valuable pictures have already been received from France, Belgium, Prussia, and other parts of the Continent. The management of this branch of the Exhibition has been undertaken by a Committee of gentlemen of well-known taste; and as their Chairman, Mr. McKay, and other members have had considerable experience in previous Exhibitions of the Society, there is reason to expect that the arrangements will prove satisfactory to all interested in the project.

Mr. Collier has reprinted among his 'Illustrations of Early English Popular Literature,' the very curious tract on Moorfields, published by Henry Gosson, in 1607. The little paper is entitled 'The Pleasant Walks of Moorfields: being the gift of two sisters, now beautified to the continuing fame of this worthy city,' and is the work of Richard Johnson, author of 'Look on Me, London.' Most of the antiquarian details are from Stowe; but some of the current facts about laying out and planting the fields are of a later date than that of the great Chronicer of London. For these points, Johnson is an original authority.

A. M. Subra has invented a new system of foot-lights, by which much of the peril to artists on the stage is avoided, and the nuisance of fumes streaming upward in their faces obviated. A third advantage is said to be its economy, to the saving of fifty per cent. It is to be tried, we are told, at the Grand Opéra of Paris.

The author of 'Western Woods and Waters' writes:—"I should feel much obliged, if I could have space given me in the *Athenæum* for correction of a misunderstanding, which is the cause of the reviewer's gently characterizing as 'flaws' some lines in my 'Western Woods and Waters,' amid the favourable remarks he is so good as to make on that book. The 'Introduction' to the 'story' of 'The Faithless Squaw and the Stately Crane,' is (as, perhaps, I should have made more clear) uttered by the native story-teller, not by me. In its composition, I purposely wrote down to the level of the half-Europeanized Red Man. I intended it to serve as a foil to the sombreness of what may be termed the three first acts of the little tragi-comedy. I should be glad if my readers and critics would bear in mind that the episodic 'stories' are supposed to be uttered by Ojibwas, or half-breeds, and that I have given them the tone of the narrators. These men, however, would differ in degree of culture; and the utterer of the ninth canto is to be supposed superior to the other story-tellers. Again: if the stories are 'fastastic,' I have but reproduced them with their chief characteristic."

Amongst the rare and curious books sold by auction at the rooms of Messrs. Sotheby, Wilkinson & Hodge on Saturday last was an odd volume (the second) of the first Latin Bible, with a date, finely printed on vellum by Fust and Schœffer, at Mayence, in 1462, wanting five leaves, besides the first fac-similed by Harris, which, however, produced 200*l*.

We have to announce the decease of Mr. George Daniel, which occurred suddenly, from apoplexy, while visiting at his son's house at Stoke New-

ington. Mr. Daniel was well known in literary circles and to biblioplists, both as an author and as the collector of one of the best libraries of rare books in existence. His Shakspearian collection, first folios and first editions, black-letter ballads, &c., are singularly interesting and complete. Among the Shakspearian treasures in the possession of the deceased is the famous cassiolette so often described and engraved, and which was presented to David Garrick by the Corporation of Stratford-upon-Avon upon the occasion of the Jubilee. This, with the whole collection, acquires a peculiar interest at this period, when the Tercentenary Festival to the honour of the great dramatist is close at hand. Mr. Daniel was the author of 'The Modern Duciad,' a clever satirical poem, published by Pickering, in 1830, which passed through six editions, 'Virgil in London,' an antiquarian novel, 'Merrie England in the Olden Time,' and numerous other works. The deceased was in his seventy-fifth year, and was the direct descendant of Paul Daniell, the head of a distinguished Huguenot family.

By the death of T. P. Cooke, on the 4th inst., in his 78th year, the old British Navy, on the stage, has lost its last surviving representative. The truth is that there was always a touch of the real thing about "Tippy," as he was affectionately called, and for a good reason. His youth was spent on the ocean, and he took part in more than one sea-fray, especially in the bombardment of Copenhagen. When he went "stage-mad" he began his new career at Astley's, rose to be one of the company at Covent Garden, some forty years ago, and concluded six or seven years since at the Adelphi with a series of the old ocean characters by which in earlier times he had become famous. "T. P.," however, was not merely a stage sailor. He was a finished melo-dramatic actor, and in 'The Vampire' and the Monster in 'Frankenstein' he awoke awful sensations before a sensational effect was thought of as a special attraction. His Dutch smugglers were perfect as pictures, as they were in expression. When he appeared at Covent Garden in 1822, in Howard Payne's 'Ali Pacha,' as Zenocles, a Suliste chief, the great melo-dramatic part of Ali was acted by William Farren, and acted with wonderful effect by that clever artist. Of all the performers in that drama on its first representation, there is only one now surviving, Miss Foote. Of the splendid Covent Garden company of that year there remain that lady and Mrs. W. S. Chatterley, Mr. Macready, Mr. Meadows and Mr. Keeley. We may add, as worthy notice, that Mr. T. P. Cooke, although never in the receipt of a very high salary, yet by thrift and prudence acquired a considerable fortune, which is now inherited by his only child, Mrs. Hugh Cummings, in whose house, in Thurloe Square, the old melo-dramatic actor died.

M. de Sauley, senator and Member of the French Institut, and the Abbé Michon are on their way back to France, after a long and successful expedition to Palestine and trans-Jordanic Arabia. They have left their friend and fellow traveller, Herr August Salzmann, at Rhodes, where he continues his excavations in Camiros. The travellers are said to be satisfied with the results of their expedition. But when was M. de Sauley not satisfied with his own explorations? Of course, M. de Sauley will shortly publish a work on this last journey, his experiences and their results.

Switzerland, already so rich in beautiful scenery, has had a new feature added to its wonders of nature. Near St. Maurice, in the Canton de Vaud, a grand crystal cavern has been discovered, at which one arrives by boat on a subterranean lake. The cavern lies 400 metres, or 1,300 feet, below the surface of the earth, and is said to be beautiful beyond description. It has been named Fairy Grotto, and will shortly be opened to the public, after some festal inauguration. Well may ye rejoice, O tribe of guides and fee-makers! a new harvest has opened to you, and many a tribute will be paid by the curious tourist before the entrance of Fairy Grotto.

Baron Blasius Orban, at the meeting of the historical section of the Transylvanian Museum

Society at Klausenburg, on the 16th of March, reported on his journey into the land of the Szeklers. In company with the painter Joseph Mezey (who has since become blind), he has photographed about a hundred castles, churches, landscapes and groups of the people. Baron Orban, by his account of this toilsome journey, proved himself to be a new discoverer in the field of Transylvanian antiquity; he ascended mountains, crept into caverns, explored the old ruins again, and found, surveyed and photographed new places of great antiquarian interest. His discoveries throw a new light on the old time of the Szeklers. In their mediæval institutions, this people, it is well known, admitted no citizens; the ruins, therefore, discovered by Baron Orban, of which the archives and histories say nothing, must be the remnants of a period not known to history, and being situated, according to Baron Orban's report, on the tops of the mountains surrounding the Szeklerland, visible to each other, they give rise to the thought that these strongholds have originally been destined for the defence of the country, and that they have been built by the ancestors of the Szeklers, the remains of the great army of the Huns.

"JESSY LEA"—OPERA DI CAMERA ENTERTAINMENT, composed by G. A. Macfarren, Esq., every TUESDAY AFTERNOON at Three, and SATURDAY EVENING at Eight. —Miss Robertine Henderson, Mr. Whiffin, Mr. Ralph Wilkin, and Miss Poole.—ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.

SCIENCE

SOCIETIES.

GEOLOGICAL.—March 23.—W. J. Hamilton, Esq., President, in the chair.—Sidney Beisley, Esq., the Rev. Henry H. Winwood, James Samuel Cooke, Esq., Robert Damon, Esq., the Rev. Dr. Dendy, and John Whitfield, Esq., were elected Fellows.—The following communications were read:—On some new Fossils from the Lingulites of Wales, by J. W. Salter, Esq.—On the Millstone-grit of North Staffordshire, and the adjoining parts of Derbyshire, Cheshire, and Lancashire, by E. Hull, Esq. and A. H. Green, Esq.

INSTITUTE OF BRITISH ARCHITECTS.—April 4.—T. L. Donaldson, Esq., President, in the chair.—The President gave a short description of the working drawings of the New Opera House now building in Paris, presented to the Institute by M. Charles Garnier, the architect.—The President also gave an account of recent discoveries of places and buildings of the fourth and fifth centuries in Cælo-Syria, and the Houran, near Damascus, and in the court about Aleppo.

ROYAL INSTITUTION.—March 4.—Sir H. Holland, Bart., V.P., in the chair.—On the Discrimination of Organic Bodies by their Optical Properties, by Prof. G. G. Stokes.

April 4.—Col. Yorke in the chair.—A. Collie, Esq., A. Grant, Esq., B. A. Hewitt, Esq., the Rev. Sir E. Jodrell, Bart., G. Lushington, Esq., V. Lushington, Esq., Col. R. C. Moore, J. Stern, Esq., and J. Tozer, Esq., LL.D., were elected Members.—Dr. Leckie, Dr. Stevenson, Dr. De Leon, and Col. Salkeld were admitted Members.

SOCIETY OF ARTS.—March 30.—T. Sopwith, Esq., Member of the Council, in the chair.—The paper read was, 'Artificial Light and Lighting Materials,' by B. H. Paul, Esq.

MEETINGS FOR THE ENSUING WEEK.

- MON. Geographical, 8.—Overland Expedition from Fort Denison to Rockingham Bay, Mr. Scott; 'Proposed New Settlement at Cape York,' Sir G. Bowen; 'Geography of Newfoundland,' Rev. J. Moreton.
- TUES. Syro-Egyptian, 7.—Anniversary.—'Giants of the Bible,' Mr. Harle.
- Royal Institution, 8.—'Conservation of Energy,' Prof. Helmholtz.
- Ethnological, 8.—'Celtic Languages and Races,' Dr. Campbell; 'Early Migrations of Man,' Mr. Crawford.
- Engineers, 8.—'Santiago and Valparaiso Railway,' Mr. Lloyd.
- Zoological, 9.—'Urotrichus Gibbii,' Mr. Lord.
- WED. Graphic, 8.
- Microscopical, 8.
- Society of Arts, 8.—'New Process of Preserving Meat,' Dr. Morgan.
- Geological, 8.—'Geology of the Nevada Territory,' Mr. Blake; 'Red Rock, Hunstanton,' Mr. Seely; 'Geology of Arisig, Nova Scotia,' Rev. D. Honeyman.
- Society of Literature, 8.
- Archæological Association, 8.—'Recent Discoveries at Helmingham,' Rev. Mr. Cardew.

THESE Antiquaries, 8.
— Royal Institution, 3.—'Conservation of Energy,' Prof. Helmholtz.
— Royal, 8.
FEL. Philological, 8.—'Greek Argument,' Rev. J. Davies; 'Southern Dialects of Early English, Part II,' Mr. Morris.
— Royal Institution, 8.—'Chemical History of Gun-cotton,' Prof. Abel.
SAT. Royal Institution, 3.—'Metallic Elements,' Prof. Frankland.

FINE ARTS

SOCIETY OF BRITISH ARTISTS.

THE current Exhibition of the Society of British Artists has an interest of a kind which does not usually attach to it; this interest is certainly not derived from the extraordinary merit of the pictures contributed by the members of the Society, nor is there much to attract the observer in the productions of well-known exhibitors at the Gallery in Suffolk Street. Everybody knows that there are artists who have a Suffolk Street fame, as there are others who shine nowhere else than at the British Institution; while the Portland Gallery existed there was a whole class of painters who were never heard of elsewhere. The Royal Academy has, of course, paramount attractions, yet many artists never appear there; this is true, without reckoning those painters who are members of Societies, and as such bound to contribute to their own Exhibitions. The novel attraction in the present instance is produced by the works of several painters, some of whom were hitherto wholly unknown, but have not before this time displayed any remarkable ability in Art. In admitting the ability evinced in the works to which we refer, it is no slight drawback to our pleasure in so doing, to say that there is much which is incomplete and crude in the execution of one work of singular merit, while in another there is that which, it cannot be concealed, is affected, false and artificial. For the former case we refer to a picture by Mr. W. Denby (7), and for the latter to those by Mr. Tissot (11 and 29). Mr. Denby showed keen perception of the qualities of a good subject, and was most fortunate when he found in Josephus (book ix, chapter 3) the following passage:—"But the king of Moab, when he was pursued, endured a siege; * * * and when, upon trial, he could not get away, he returned to the city, and committed an action expressive of despair and the utmost distress: for he took his eldest son, who was to reign after him, and lifting him up upon the wall, that he might be visible to all the enemies, he offered him as a whole burnt-offering to God. When the kings saw this, they commiserated the distress that had occasioned it; and were so affected, that they returned the siege, and every one returned to his own house."

Closely following his text, the painter has represented the line of the battlements of the city, while gathered behind their embrasures is a crowd of the leading persons of Moab. Lying nearly naked, upon a bier and firmly bound, so that only his head is free to move, appears the young Prince; black hair gathers thickly about his pale forehead, and his face turns towards his father and slayer. The King stands immediately behind the recumbent figure of his son, and it is in his face, not less than in the fine character of that of the youth, that the painter has been so successful; there is a woe-blinded look in the eyes of the former, well-expressed uncertainty about the action of the hand that holds a dagger where-with to complete the sacrifice, and an eager, half-dazed expression given by the whole attitude of this man, which is extraordinarily pathetic. The design of the figure of the Prince is equally fine. Several of the faces of the subordinate personages of the group are expressive, and all of them are highly original. Leaning over the body of the victim is a man with a lighted torch in his hand; he is about to set fire to the dry timber that is placed beneath the bier; at the foot of the wall appears a hand holding up a paper, which is marked with three seals, and obviously intended by the artist to suggest the means by which the intention of the three besieging kings is made known to those of the fortress; some of the inhabitants stoop over the top of the wall to take the letter. Behind are the towers and roofs of the city. With

all these excellencies of design, there is in this picture, as we must fain admit, much which cannot be accepted as satisfactory in Art, and more that untaught persons will ridicule. Notwithstanding the general good drawing of this work, as shown in the figure of the Prince, it would seem that that means of expressing form is the sole one cultivated by the painter; for, we observe, of light and shade—notwithstanding that the work appears to have been executed, as was right, in the open air—there is little enough, certainly not enough to give an appearance of solidity to the figures. Of *chiaroscuro*, we are sorry to say that there is none at all,—not even enough to show that the artist recognized the value of that quality. Of colour, except in minor points, there is little. The whole production lacks force, yet it is bright,—colour, yet it is clear and brilliant,—composition, yet it is singularly expressive.

While Mr. Denby presents to us such a problem as the above, Mr. Tissot has no mystery to be solved, except inasmuch as it is strange that a man who is so powerful an observer of character should condescend to imitate so *bizarre* a school of painters as that of ancient Flanders. Moreover, it is sufficiently obvious that if M. Leys had never existed, Mr. Tissot would not have painted in the way he does. M. Leys differs exceedingly in his style from that of the old Flemings; he surpasses them as well as most of the moderns of Europe in his power of humour, in solidity, colour, brilliancy, pictorial knowledge, and even in that quality which is peculiarly the property of the former, *i. e.* picturesqueness. It is true that, whether consciously or unconsciously, M. Leys has adopted something of the manner of the old school of his country, although we must admit that it would be hard to name a master whom he has followed. The delight of artists in M. Leys's works is proportionate to their sterling value; but apart from his own scholars, some of whom are unfortunate in having imitated him, there are no painters who have gone so far as Mr. Tissot in reproduction. Some old inhabitant of the Provinces might have produced *The Return of the Prodigal Son* (259), and not one of them would have done better with the strangely picturesque effect, the simplicity and naturalness, with which Mr. Tissot has shown a German noble issuing from his house to welcome the youth who had "gone astray," but was now returned in grief. There is a strangely telling group of figures—friends, servants, or what not—gathered upon the steps of the quaint old *château*. The figure of the Baron himself is much less commendable. The architectural background of this picture is full of ably-painted work.—Another, and smaller production, by this artist is numbered 11, and styled *The Elopement*. This is an exceedingly effective study of night, with thin snow on the ground.

Two other figure pictures, produced by different artists, are scarcely inferior to the above, but less valuable, inasmuch as they do not show the originality of conception of Mr. Denby, or the quaint power of Mr. Tissot. They excel those of the latter in thought, fullness and the self-respect of their authors, neither of whom have descended to imitation. Mr. Tissot startles the observer, and, like Mr. Denby, will probably make some persons laugh, but he must not expect any one to be impressed so strongly by a second picture of this kind as by this, the first one. The second pair of pictures which we select for comment is wrought by Mr. A. B. Donaldson (678) and Mr. W. Crosby (607). Let us consider *The Trial Scene, Merchant of Venice*. It is an excellent design, full of character and remarkable for dramatic power, not a little incomplete in execution, and it is so in that respect which is most perilous to the artist's future. We are strong in hope for Mr. Denby, notwithstanding that his practical career is here expressed in so incomplete a fashion; we think that Mr. Crosby may do better than he does now; but with regard to Mr. Donaldson we experience something that is very like fear for his progress in Art if he continues to neglect that solid, deliberate and firm course of study which alone makes an able painter. A dextrous one he is already, and likewise a man with great power of entering into character. Some parts of this

picture are not a little flimsy. The conception of Portia is fine; her beauty and dignity, and what is unusual in the representation of females masquerading in male attire, the skilful treatment of her disguise, are worthy of admiration.

Mr. Crosby's picture has not a novel theme. It is styled *The Pastor's Visit* (607); a pastor is kneeling in prayer by the side of the couch on which reclines a man, less aged than worn, whose face, wholly without sentimentality, is treated with remarkable power and pathos. He seems looking forwards with vacant eyes that are full of thought,—the other features are composed, grave and gentle. An artist having power enough to conceive and execute such a face as this will readily overcome a tendency to a certain heaviness and inelegance of execution, which is not free from vulgarity, and was probably acquired in a commonplace school. These walls are remarkable for exhibiting works of a class which seems to have influenced Mr. Crosby in this matter of execution. The example is not encouraging: we counsel Mr. Crosby to rid himself of its influence as soon as possible. His picture is far more valuable in Art, though it will not be so popular, than that which, under a similar title, Mr. Tideman sent to the International Exhibition.

Among the pictures here which are more or less worthy of attention, let us name the following:—*The Hunt of the Kingfisher* (37), by Mr. W. P. George,—*Suspicion* (54), by Mr. J. Locker, a clever but rather painty sketch of a *passée* woman, listening to something that alarms her fears,—*A Sanatory Commission* (58), by Mr. G. A. Holmes, children washing a dog; this has some humorous expression,—*A subject from Hannah More's 'Moses in the Bullrushes,'* by Mr. R. W. Dowling (70), which has much character and some good painting,—Mr. H. Moore's *Sandsend, Whitby* (98), and *Departing Day* (217), both admirable landscapes,—Mr. H. King's *Preparing for the Gude Man* (105), a capably-painted home subject,—Mr. G. Cole's *Harvesting in Surrey* (106), a powerful but heavily-executed sunset effect,—Mr. J. Duvall's *The Dancing-Lesson* (126),—*The Saw-Mill on the Clamlaw, North Wales* (133), by Mr. J. P. Pettitt, which shows admirable water and rock painting, and much force; the foliage is not so good,—Mr. E. A. Pettitt's *The Bernese Alps, Switzerland* (150), good mountain picture,—Mr. J. J. Wilson's *St. Michael's Mount, Penzance* (168), where is some excellent, but rather cold, water painting,—Mrs. S. Anderson's *Flowers from Nature* (176), a girl drawing,—A very characteristic study of a French *Paysanne* (192), by Mr. C. S. Lidderdale,—Mr. A. J. Woolmer's effective but very meretricious *Scene from 'Romeo and Juliet'* (219),—a somewhat crude but expressive study of a Frenchwoman suckling her baby, styled *Quite Happy* (230), by Mr. C. L. Verwee,—a boldly-studied picture of *Game, Duck, &c.* (334), by Mr. W. Hughes,—*Children at Play* (484), by Mr. J. Nutter, which is full of character,—Miss Brownlow's *Cabin-Door in Brittany* (670),—Mr. A. Clint's *Sunset on the French Coast* (767), a most effective and skilful representation of a beautiful and difficult theme, such as is rarely attempted,—Mr. E. R. Johnson's *A Garden* (806), water-colour, an elaborate and delicate picture of a garden in sunlight,—Mr. W. L. Thomas's *Minding Baby* (849), a bright and careful work, and *The Swing* (908), by the same, a spirited design,—*Flowers* (909), by Mr. W. Carter,—*A Study of Salmon* (1014), by Mr. H. L. Rolfe,—*Sunset at Sea* (994), a powerful work, by Mr. F. Powell,—several cleverly-executed sculptures by Mr. J. Redfern (1042, 1043).

FINE-ART GOSSIP.—Mr. Woolner was commissioned by the City of Oxford to carve a memorial statue of the Prince Consort for presentation to the University of that city. This work is just completed, and will, in a very few days, be placed in the court of the New Museum, and serve, among other matters, to mark a better state of feeling between the donors and the receivers than that which has been for so long a time, and so often vented in "town and gown" rows. This statue, which is a little larger than life,

but, owing to its admirable proportions and great simplicity of design, seems on a much greater scale, represents the Prince about to mount his horse, and at the moment of parting from a deputation of officials or representatives of a town to which he had paid a visit of ceremony. He is standing upright, bareheaded, and wears a short riding-cloak fastened at the neck, but thrown back over one shoulder, and grasps in his left hand a pair of gloves, while the right hand rests firmly, yet lightly, upon his hip: an attitude which is highly suggestive, and even characteristic of the man in its expression of vigour and courteous attention. To this end the position of the left hand and arm, being drawn slightly back, gives powerful aid. The Prince is represented in the prime of early manhood, while the fine lines of his face were perfectly clear and his figure retained the liness of youth; his forehead is broad and square, not wholly displayed by baldness; his eyes have a kindly self-possession and perfect dignity in their regard; the mouth is set, composed in its lines, and very beautifully cut; the chin is full and fine. The general outline of the face, being square and well filled, yet not at all fleshy, gives to these features a grave, but not ascetic, framework, and unites them to a thoughtful and earnest-looking whole. The countenance which Mr. Woolner has so aptly translated was such as this, and the sculptor has read the character of the man so thoroughly, that we rejoice posterity shall know him by his means; he could not be more truly represented. It strikes the observer of this statue at first sight that here is the person of a highly intelligent, educated and handsome man; not less powerfully has Mr. Woolner rendered the presence of a gentleman, less a Prince in position than in act, in courteous leadership and intellectual power. As to the execution of this statue, it is hardly needful to say that the sculptor has wrought it with that knowledge and care which always distinguish the productions of an artist in heart, *i. e.* in a fashion very different from the merely sketchy way so common in sculpture now-a-days. By knowledge and heedful thought, the composition of this single figure is made not only fit to be studied from all points of view, and so to display the completeness and simplicity of its design, but it has that quality which follows of necessity upon such careful production that, without attitudinizing, it looks life-like and thoroughly expressive. Its treatment of modern costume, that stumbling-block of recent Art in marble, is unchallengeable, and emphasizes the assertion of experts, that if a sculptor will be honest and thoughtful in that respect he will find no greater difficulty in dealing with it than the Mediæval and Renaissance sculptors found with regard to armour and stiff leather. In Mr. Woolner's statue the sudden action of the Prince in casting back his cloak from one shoulder gave an opportunity for varying the lines of the drapery and setting them, as it were, rippling gently about the figure, and enabled the sculptor to vary his disposition of masses with singular good fortune. The bold yet highly finished forms of the cloak, although that garment reaches but a little below the hip, give it a look of bulk and grandeur which evinces the knowledge of the artist. We congratulate the City and University of Oxford on obtaining this work.

More than fifty frames filled with drawings by Mulready will shortly be added to the collection of his works now in the South Kensington Museum. The Catalogue of the gathering, which, partly owing to the unavoidable delay in hanging the additional drawings above named, was not at first published in a complete state, is now issued entire. Mr. Phillip sends to the Royal Academy a large work showing the manner of a Spanish funeral; Mr. Faed, a large picture of peasant life, entitled 'Feyther and Mither baith'; Mr. Stanfield has four pictures, coast scenes; Mr. Leighton sends the same number, as enumerated by us some weeks since. Mr. F. Goodall sends three works, one large, of an Oriental subject; another with a home theme, such as he produced a few years ago; the third his diploma picture. Mr. Armitage has a large picture, representing 'Jezebel and Ahab.' Mr. E. Crowe contributes to the Exhibition a large

picture, representing "Luther affixing his thesis in answer to Tetzel to the door of the church at Wittenberg." Mr. Calderon has chosen for the subject of his principal work, 'The Burial of Hampden,' and for a minor one, 'Two Women of Arles.'

Last autumn the Ecclesiological Society offered a prize of 5*l.* 5*s.* for decorative colouring. To this Mr. Beresford Hope added 3*l.* 3*s.*, for one or more extra prizes. These prizes have recently been awarded to the successful competitors, whose works are now exhibited at the South Kensington Museum. The first prize, of 5*l.* 5*s.*, was obtained by Mr. A. Hassam, in the employment of Messrs. Heaton, Butler & Bayne, glass-painters. The second prize, of 2*l.* 2*s.*, was adjudged to Mr. J. P. Wood, 35, Brown Street, Bryanstone Square, who obtained the highest prize in the last competition. A third prize, of 1*l.* 1*s.*, was given to Mr. E. Sherwood, of the address last named. The subject upon which the colour was applied was very judiciously decided by the Ecclesiological Society to be a cast from one of the *Misereres* which was successful in competing for the wood-carving prize offered by the Architectural Museum, the theme of which was a gleaner and her sister, the former kneeling on one knee, to pick up something to be added to the sheaf of corn upon her head. In many of the examples the use of diapers of colour is observable and commendable; in none is this more fully the case than in the first-named work, which is signed with a Foul Anchor. The general character of this is broad and bold; in it gold has been freely and judiciously employed. The second prize, signed "Sub Spero," is remarkable for a pretty though rather showy contrast of colours. The third prize was obtained by an exceedingly good work, signed with blue, yellow, and red Triangles superimposed. An example signed "Helen and Prince," and another with the motto "Ora et Labora," are noteworthy, though rather strong and heavy in tinting, for the clever adaptation of patterns in diapers.

Lord Elgin's collection of works of Art, &c. will be sold by Messrs. Christie, Manson & Woods, in London, in the course of a few weeks, probably in May next.

The French newspapers record the death of M. Hippolyte Flandrin as having taken place at Rome. This is a great loss to French Art. M. Flandrin was the best-known pupil of M. Ingres, and famous as the painter of the frescoes in the churches of St. Vincent de Paul and St. Germain des Prés. He was born at Lyons, won the Grand Prix de Rome (History), in 1832, and at other periods obtained other honours; he was a Member of the Institute. M. Flandrin painted many large mural pictures in cathedrals and churches in France, and a great number of portraits. Several works by him were at the International Exhibition.

MUSIC AND THE DRAMA

MR. DEACON here to announce that his THREE MATINÉES of CLASSICAL INSTRUMENTAL MUSIC will take place, at the Queen's Concert Rooms, Hanover Square, on MONDAYS, April 25, May 3, and June 6, commencing at Three o'clock. Particulars will be duly announced. No. 10, Wimpole Street, Cavendish Square.

NEW PUBLICATIONS.

Mireille: Opéra en Cinq Actes, par Charles Gounod. (Paris, Choudens; London, Boosey.)—To fill up the sketch offered of 'Mireille,' as that opera impressed us in performance, some additional remarks, by way of confirmation and qualification, must be offered on the published music. It is not possible to overpraise the two first acts; the air No. 5 excepted, which is below their level, as has been said. One number, the 'Farandole,' a Dance and Chorus (No. 3), must be returned to, because, in spite of its unimpeachable execution at the Théâtre Lyrique, some character was lost owing to the comparatively feeble tone of the violins. The figure of the obstinate accompaniment (when did any one handle a ground-bass in a more masterly fashion than M. Gounod?) is not so morbid in France as it would be at Covent Garden; but the climax to which it works at pp. 50 to 53 is as happy an example of progressive brilliancy without strain as the whole library of opera possesses.

Throughout these two acts, moreover, M. Gounod has avoided one of the besetting peculiarities which has been laid to his charge—not without show of reason—as a defect,—a tendency to super-exquisite modulation. Ere leaving them, the *bass solo* of the haughty father *Ramon*, which opens the *finale* (No. 7, pp. 93 to 99), must be pointed to as an admirable example of natural expression, conveyed in phrases of rare dignity, and becoming to the voice and the singer;—how different from the ambitious failure of the last attempts at dramatic force in French opera, to be heard at the Théâtre Lyrique, in the closing scenes of 'Les Troyens'!

On going over, step by step, the music of Act the 3rd, the fantastic or supernatural act, we find nothing to unsay, but a word or two to add. With the exception of one happy phrase, indicated p. 115, and repeated p. 125, the mysterious introduction moves too mechanically in accordance with accredited receipts, besides coinciding in a leading phrase with one of Mendelssohn's *Scherzi*, as has been noted.

A word may be offered, parenthetically, on this same matter of coincidence, lest we be thought, in one particular case, to bear unfairly on an accident which has occurred to every modern composer—Haydn perhaps, Beethoven certainly, excepted, Handel did more than coincide; he wilfully appropriated—in plain English, stole. Mozart was indebted to Gluck and to Clementi, as the theme of his 'Zauberflöte' overture attests. Signor Rossini laid hands, right and left, on whatever it pleased him to take. So did Signor Bellini, whose *finale* to 'I Puritani' is, note for note, a melody of Simon Mayer's. And if coincidences are to be counted as crimes, what becomes of the very Mendelssohn with whom M. Gounod here runs so close in parallel? It would be tedious to enumerate not so much the resemblances to the phrases of other writers as the identical repetitions of them contained in his works, howbeit disguised by his manner of working. In all these cases (Handel's open larcenies excepted) the offence may be excused as involuntary, not wilful, whenever the offender has shown himself capable of original invention, as all in the above list—and, to come home to our subject, M. Gounod inclusive—have done.

To the *Duo*, No. 9 (omitted, as has been said, in representation, owing to the inefficiency of the tenor), our recognition of the music of this act, as sustaining the excellence of its predecessors, confines itself. Even in this duet, however, vigorous as it is, the phrases are too much broken, and the dialogue is drawn out disproportionately with the conflict in duel of the two voices—a concerted effect, let the purists cant as they will, not to be disdained on the stage. Though nothing can be more angry, violent and large than the *solo* phrases (pp. 130–1), it cannot but be felt (and, indeed, it may be offered as a general remark) that M. Gounod is too fond of monologue. The air of *Ourrias* is commonplace, though adroitly treated. The spirit-music (No. 10), in perusal, as in performance, proves to be not only too long drawn out, but, in spite of superfluous modulation and instrumentation, to be in idea (we repeat) faded and sickly, rather than "erie." The chant (pp. 144–5), with its few simple progressions and its passage *alla Rossini*,—and which (pp. 151–2), given a second time, closes the act,—would as well befit a moonlight serenade as a ghost scene.

The Harvesters' Chorus (No. 11), opening the Fourth Act, is rich and vigorous, with a fair sprinkling of those chords in which M. Gounod delights. The licences of those which appear the most illicit when studied from the book are carried off by the distribution of the orchestral parts. In full performance of his music the ear is never shocked. The short *solo* for *Ramon* (p. 167, &c.) is another example of truth and touching expression. Too much can hardly be said in praise of *Mireille's solo* (pp. 172, 3, 4) in the duet No. 12, which rises so high above the rest of the composition that it might be worth the composer's while to detach it, and, cancelling the duet, to commence with it the scene of the love-lorn girl's "pilgrimage across the desert." Apart from this burst of enthusiasm, the duet has small value. The desert music, Nos. 13,

14 and 15 place two Mireille's Gounod's 'The Vis newest, the ascen again—p been said re-arrang writing. In the sufficient (with or we have colour of while to like pur 'Pardon value. I omitted the sing common to ring it would than this To st did any need no to mak and deserve opera, music u out a t neighb to temp reasons need su skies by inevit ward a draw d steady very fe bined I n p. 478; canvas line 55 theosis dated— Mu with it Op. 45 Sonate and S by our anythi lent, Mr. J Tuesd annou Mr. J violon Ro of m king as No of the Crave anee, ill-ed put of (and prove reluc beau as the that impa was i We

14 and 15, is excellent; but why did the composer place two pastoral airs one so close to the other? The *Musette* symphony affords another example of M. Gounod's predilection for the ground-bass. No. 16, 'The Vision,' is mainly good as shadowing out the theme of the final trio, which is not of the newest, pompous and imposing though it be. The *stretto* which closes the act, though marked with some ingenious devices of accompaniment (*vide* the ascending passage of semiquavers, *alla Rosalia* again—p. 119), closes it weakly. In fact, as has been said, all this portion of the opera requires re-arrangement—some of it to the point of re-writing.

In the last Act—having already said what is sufficient concerning the final *trio* and chorus (with organ and choral effects behind the scenes), we have to notice the grave and yet French colour of the Religious March (No. 17). It is worth while to glance from this to the movement for a like purpose, which appears in M. Meyerbeer's 'Pardon,' in order to set forth its characteristic value. Lastly, the *Cavatina*, for the tenor (No. 13), omitted in representation owing to the impotence of the singer, has one of those melodies, suave without commonplace, which calls aloud for Signor Mario to sing it. Thus given, though it arrive too late, it would save any act of an opera far less satisfactory than this.

To sum up, 'Mireille' makes it clearer than did any former opera by M. Gounod, that he need not rely on delicacies of tint, touch and tone to make up for the absence of clear outlines and marked features. That which is good, and deserves to remain, and will remain in this opera, is the most frank and melodious French music we know—unmistakably national, yet without a tincture of that affectation into which our neighbours' notorious love of piquancy is apt to tempt them. We have sufficiently stated our reasons for not liking certain passages—though it need surprise no one to find them lauded to the skies by the transcendentalists. They were possibly inevitable, the nature of the scenes and their awkward arrangement by M. Carré considered; but they draw down the opera, and with this impede the steady increase of the reputation of one of the very few men of musical genius and science combined left in Europe.

In our notice of the performance of 'Mireille,' p. 478, col. 2, line 3, "canons" was printed for *canas*; line 18, "Taveu" for *Taven*; col. 3, line 55, "trial and apotheosis" for *trio and apotheosis*. Moreover the letter was, in print, misdated—the 28th appearing in place of the 29th.

MUSICAL UNION.—Haydn's Quartett, Op. 82, with its incomparable *Andante*, Weber's *Solo Sonata* Op. 49, the most vigorous of Weber's four (the *Sonata* in a flat being fuller of dream and of beauty), and Spohr's satiating *Nonetto* (Op. 31), as played by our best resident artists, afford no material for anything save announcement that with these excellent, but somewhat well-worn, pieces of music, Mr. Ella commenced his chamber concerts on Tuesday. His *Record* among other promises, announces that to supply the place of Signor Piatti, M. Jacquard and Herr Davidoff will appear as violoncellists.

ROYAL ITALIAN OPERA.—It was not the wisest of measures to bring out Mdle. Lagrusa in the kingdom where Madame Grisi so long reigned it as *Norma*. Younger singers when in full possession of their powers,—Mdle. Lind in her prime, Mdle. Cruvelli in the days of her most audacious exuberance, and Mdle. Tietjens before her noble, though ill-educated, voice had begun to yield to the strain put on it by her resolution to sing without ceasing (and mostly to sing *fortissimo*),—have successively proved unable to fill the throne long occupied and reluctantly vacated by the impassioned artist and beautiful woman who stands in English recollection as the type of the Druidess. It would be idle to deny that the new *Norma*'s voice is not in some degree impaired. Thus to force comparison and retrospect was not considerate on the part of the management. We wait for Mdle. Lagrusa's *Leonora*—which is

to be presented this evening—before we venture to mark her probable place in our Opera-houses.

The lustre of M. Auber's 'Masaniello' never came out more brightly, so far as orchestra, chorus and scenic arrangements are concerned, than on Tuesday evening. After hearing the best Parisian performance, we have a right to be proud of London—scornfully treated though our capital be by Gallic persons who have never visited it, or have rushed through it with their ears stuffed with the cotton of prejudice. The performance was radiant: no other epithet will suffice. Signor Mario made his first appearance on this occasion. It was one of his good nights. If he have changed since last year, it is for the better. We have never heard him so subtle and watchful in using every device of art to make his hearers forget the devastations wrought by "the old sorcerer with scythe and glass." Every part of his performance was exquisitely finished, and if not always animated with the old power, was throughout instinct with the old charm. Signor Graziani, though on the whole but a wooden "Pietro," got an *encore* for his sinister *barcarole* in the last act. Mdle. Battu, as the heroine, has a right traditional and prescriptive to be uninteresting. Florid singing is seldom to be heard which produces so little effect as hers. Signora Salvioni makes a good *Fenella*. The opera was very well received by a crowded house.

On Thursday night, Mdle. Destinn, a new *contralto*, and Herr Wachtel (whose lovely voice is not forgotten) were to appear for the first time in 'Il Trovatore.'

SURREY.—We cannot commend the taste which has placed on these boards as an Easter-piece, a drama quite as revolting as that of 'The Tower of Nesle,' under the title of 'The Soldier of Fortune; or, the Devil's Death Tower.' In rendering the text of MM. Frédéric Gaillardet and Alexandre Dumas into English, Mr. James Anderson has given to it some of the staidness of verse, the rhythm suiting his style of declamation. The hero certainly accords with his general manner: bold, dashing and bad, unscrupulous, but courageous, *Bertrand de Longville*, the soldier of fortune, was early in life the page and paramour of *Margaret of Burgundy*, afterwards Queen of France (Miss Pauncefort). The fruit of their union, two boys, were exposed on the steps of Notre Dame, in Paris; nevertheless, they arrive safely at manhood, and are both, at the opening of the drama, introduced to the Queen. *Lionel de la Croix* (Mr. J. Fernandez), is, in fact, a captain of the Queen's Body-Guard; but *Leander*, his twin-brother, is selected, with *Bertrand* and another, to be the lovers and victims of the Queen and her sisters, the Princesses *Blanche* and *Joan*. These wickedly-disposed young ladies are in the habit of making daily assignments with young and handsome strangers in Paris, and, after enjoying their society for a few hours, having them assassinated and cast into the Seine. Such is the monstrous basis of the new transpontine drama, which, however, is not likely, we think, to be successful. *Bertrand* escapes from the doom designed for him, and survives to make the Queen recognize his identity, and appoint him her prime minister. Subsequently he discovers that the two brothers De la Croix were their children; and as one has already fallen a victim to royal lust, he burns with desire to save the other. But in vain; for by his own contrivance, Lionel has been beguiled into the Devil's Death Tower, and is fatally wounded. *Bertrand* enters in time to witness the death of his son, and to convince the Queen that she has caused the slaughter of their offspring. Nor can he escape himself, for the King's guards enter, according to his own arrangement, and find him and the Queen with the body of the murdered youth. *Margaret* commits suicide; and *Bertrand*, resisting his arrest, receives his death-wound, exclaiming, in a parody of the concluding line of Maturin's tragedy of 'Bertram'—

A warrior's weapon saved a warrior's fame,— apparently happy that no proof of his guilt exists. A ponderous gloom hangs over this drama, unrelieved by a single ray of feeling, and which would scarcely be endured by any other than a Surrey audience. To their credit it must be said, how-

ever, that they simply tolerated, and were not at all excited by the action of the piece.

ASTLEY'S.—A desperate effort at the sensational drama was made on Easter Monday at this theatre. The name of the new piece is 'Rosalie; or, the Chain of Crime'—a title at once suggestive of the nature of the interest intended by the composition. There is no regular plot; but a series of thrilling incidents and situations, which imply a story designed to be intensely romantic. These, too, are accompanied with mechanical devices and stage arrangements that do credit to Mr. Higgin's talents. We have a shipwreck, wonderfully arranged; and a stage within a stage, with a *ballet* performed on it, during which the heroine is suspended, as the Queen of the Fairies, in a car; the cord breaking, the poor pantomimist is precipitated, in the shape of a dummy, from the vehicle, when the curtain descends. These are poor and weak inventions indeed, and, as attempts at the sensational, comparatively abortive. The heroine is acted by Miss Furtado, late of the Royalty Theatre, whose *Rosalie Gordon* is not without pathos. *Rosalie* is an actress, secretly married to *Horace Belton* (Mr. E. F. Edgar), who has been induced by *Dimsdale Hawk* (Mr. W. Gresham) to forge his father's name to an acceptance. Hawk also bribes the stage-carpenter to cut the rope, in order to procure *Rosalie's* death, that *Horace* may be able to marry a rich widow. But *Rosalie* does not die; and her ravings in the hospital, to which she is carried, furnish evidence by which the marriage is prevented. *Horace* throws Hawk into the Thames, though he is not drowned, but survives to commit a burglary, and be sent to Dartmoor Prison. *Horace* is cursed by his father; but as *Rosalie* in the end shoots Hawk, and *Horace* cuts away a bride, and so saves the old man from Hawk's attack as a foot-pad, the malediction is revoked. It is impossible to praise either the story or structure of the piece; but the scene of the shipwreck is so real that the audience were startled into sympathy, and it may probably prove attractive. To Mr. Gates the credit of designing this is due, and he was, properly enough, summoned before the audience. His ingenious devices may probably save a drama too full of improbabilities to succeed on its own merits.

NEW ROYALTY.—This theatre has produced three new pieces for the Paschal season:—'Love's Young Dream,' by Mr. Leicester Buckingham; 'Rumpelstiltskin; or, the Woman at the Wheel,' by Mr. Burnand; and 'An Odd Lot,' by Mr. Walter Gordon. Thus furnished with a comedietta, an extravaganza and a farce, this little theatre has again a chance of prosperity. The second was marked by a melancholy occurrence, Mr. Seymour, who supported one of the parts, dying during the performance. The burlesque is founded on a German fairy tale by Gammer Grettel. The heroine is compelled by a despotic monarch to spin flax into threads of gold. The scenery, by Mr. Cuthbert, is good, and the general effect of the piece certainly pleasing.

GRECIAN.—On Monday, a new drama was produced, entitled 'Kate Kearney; or, the Spirit of Killarney.' The story is too well known to require repetition. The part of the Irish coquette was admirably supported by Mrs. Charles Dillon, and that of *Allan Fairfield* by Mr. Mead, who with Mr. Manning, as *H.B.*, the artist, divided the suffrages of the house. The new drama serves very well the purpose of playing-in the greater feature of the evening, the performance of 'Deborah,' which has now retained the stage for eight weeks, and still continues attractive.

MUSICAL AND DRAMATIC GOSSIP.—Our concert-season may be said to have fairly begun. Of the *Musical Union* we have said a few words elsewhere.—The *New Philharmonic Concerts* will commence next week, with no novelty.—A concert for the 20th *Middlesex Rifles*, and another for the *St. Vincent de Paul Shoe-black Brigade*, have been held this week. At the latter, a 'Miserere,' by M. Meyer Lütz, was performed.—Shakespeare music is to have "the call" at the *Crystal Palace* to-day.

Dr. Arnold's 'Ahab' was produced by Mr. Martin's Choral Society on Wednesday evening. That the performance confirmed to the fullest every favourable opinion formed of the work on perusal, we shall repeat with detail next week.

The next Oratorio to be given by the Sacred Harmonic Society will be 'St. Paul.'

There is now opera in English at Sadler's Wells, under the direction of Mr. Cooper. The *prima donna* is Madame Tonnelier; we presume the better half of the manager, with a translated name,—in her maiden days known as Miss Milner, and who made a pleasant impression some eight years ago at the Bradford Festival.

The title of Mr. A. Sullivan's cantata, in preparation for Birmingham, is provisionally 'A Masque at Kenilworth.'

Miss Robertine Henderson takes the place of Miss Edith Wynne in 'Jesay Lea.'

Mr. Mapleson announces his intention of placing his theatre and his artists at the disposal of the Royal Academy of Music,—a great performance there being contemplated in aid of the funds of that establishment. His opera-season will commence to-night, with 'Rigoletto.'

Certain French journals speak in exalted strains of praise of Mr. James Wehli, "the greatest English pianist"—only half a head lower in stature than M. Thalberg—who is now creating a great sensation in Paris. Not to know such a Phoenix is to "own one's-self unknown"; but we have yet to make acquaintance with this overcoming English player.

M. Maillart's 'Lara,' to the text of MM. Cormon and Carré, proves on hearing not to merit a separate notice for any musical or dramatic merit possessed by it. Lord Byron's names, it is true, have been taken, so far as the hero (M. Montaubry), the disguised heroine, *Kaled* (Madame Galli-Marie), *Eyzelin* (M. Crosti), and *Lambro* (M. Gourdin) are concerned; but the drama, which bears, in some points, a second-hand resemblance to 'Zampa,' wanders as wildly far from the English romance, its predecessor, 'The Corsair,' as from any other story of piracy, gloom, love and jealousy, existing in the library of romance, which was so dear to boarding-school young ladies some forty years ago. Some of the combinations are forcible; but they are as hackneyed as those of the stalest melodrama. The above character befits also M. Maillart's music, which is common in idea and coarsely scored; not without a certain vulgar dash in some passages, but devoid of that elegance which marks poetical refinement of mind, and that ingenuity which bespeaks a past course of sound study. Yet this opera has been praised to the skies by our brethren of the "fourth estate"; and the surprise of any discerning hearer will be great in proportion to the sound and emphasis of their eulogies. The opera is superbly dressed and put on the stage, moderately well acted and unequally sung. M. Montaubry has more to learn than when he entered the Opéra Comique; for there are damaged notes in his voice—at best an unequal one—which should be concealed, and he has to acquire the requisite dexterity. At present he has recourse to the perilous expedient of forcing his voice to its loudest, which "cannot come to good."

Mlle. Baretti, as the *Countess*, a character patched into the story, is inefficient. The best thing in the opera is Madame Galli-Marie as *Kaled*. Though she does not look the part, she plays it with a supple variety of expression suited to disguise jealousy and passionate love; and her singing, though far from being finished, is without any glaring defect. Her voice, too, is more sympathetic than the generality of French voices. M. Gourdin has made progress since we last heard him,—M. Crosti is valuable in his accessory part, with a handsome stage presence. But 'Lara' can only have a temporary, or, at best, a local success.—Ere quitting the Opéra Comique, we may say that M. Aubert's latest work, 'La Fiancée,' &c. is universally considered a failure; with which it is a pity that a career so prolonged and so brilliant as his should close.

'The Amber Witch,' by Messrs. Wallace and H. F. Chorley, is to be translated and arranged with a view to its production on the foreign stage. Should this be done, it will be expedient to remove sundry excrescences, which were in some sort forced

on the opera by the exigence of the singers who appeared in it.

"The name," said Mrs. Nickleby the beloved, "began with B and ended with G. Perhaps it was Waters." A worse motto than this, for the use of those who love whimsy, might be found to stand at the head of the controversies concerning the parentage of our noble National Hymn. The last speculation put forth concerning it, with the usual charming assurance and acquaintance with facts of our Allies, in one of their journals, is this: that Haydn (!) pilfered the tune from Lulli, and presented it to England.

Letters are in England, mentioning with high praise two young ladies, the sisters Doria, who have been singing in Florence, Milan, Leghorn, and elsewhere. Can any of our Italian correspondents give us information whether the praise be merited?

A French journal states that Madame Grisi, who seems to set her heart on singing somewhere, has engaged herself at Barcelona, where Italian opera has always stood on a good footing.

This is the age of inventions; Mr. Barker, our countryman, to whom the organ owes the lightening of the touch of its key-board by aid of the pneumatic lever, now associated with M. Verscheider, having been commissioned to build an organ for the Church of St. Augustin, at Paris, intends to introduce there another new device, in which by aid of electricity the communication of key with pipe, at present a cumbrous and complicated piece of business, is replaced by something simpler.

M. Berlioz, says the *Gazette Musicale*, has retired from the post held by him as classical critic of music to the *Journal des Débats*. His ingenious and caustic, sometimes poetical, writing, will be missed more than his judgment or knowledge. The last matters may be discussed without delicacy in a case where the writer is not anonymous. M. Berlioz has been always more perverse than profound as an Aristarchus: too largely given to idolatry, a course easy to take, implying, as it must, unjust depreciation by way of counter-balance. Further, a person unacquainted with French society and artistic life, unfamiliar with the tune of the gossip of the *Boulevard des Italiens*, might well be misled by his frequent recurrence to banter and irony, so closely approaching insincerity as to be easily mistaken for it. As an authority, then, M. Berlioz is little to be regretted.

A new opera, founded on the French *vaudeville*, 'La Meunière de Marly,' has been given at Brunswick. The composer writes under the pseudonyme of Tésier.

MISCELLANEA

Civil Service.—The Civil Service Estimates for the current year, relating to the cost of public works and buildings, have just been published. Our readers may be interested by some of the items. The maintenance and repair of Royal Palaces, wholly or partly in the occupation of the Queen, absorb 35,291*l.*, other palaces, &c., in England, 16,967*l.* There is a sum of 1,656*l.* required for the restoration of the windows of St. John's Chapel, White Tower, and the exterior of the eastern and southern sides of St. Thomas's Tower.—Public Buildings in Scotland take 15,356*l.*; this includes Holyrood Palace, preservation of Haddington Abbey, Glasgow Cathedral, Cloister at St. Andrews, &c.—Public Parks near London, and Holyrood Park, 97,952*l.*, of which Kew Botanic and Pleasure Gardens take 19,981*l.*—Houses of Parliament, 32,144*l.*, including gas, ventilation, clock, police, fuel, &c.; add to this for pictures and statues, 3,800*l.*—New Foreign Office instalment, 75,000*l.*—Edinburgh Industrial Museum, 6,750*l.*—Aberdeen University, 3,355*l.*—Public Record Repository, 26,000*l.*—Westminster Bridge Approaches, 20,000*l.*—New Westminster Bridge, 10,930*l.*—Nelson Column, Trafalgar Square, 4,000*l.* (the cost of the lions is given at 17,000*l.*)—New Record Buildings, Dublin, 18,000*l.*—National Gallery, Dublin, buildings, 1,300*l.*—Purchase of land, &c., at Kensington Gore, 53,000*l.*

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All the Military and Naval News of the Month will be carefully collated and condensed. Reviews of Military Books, special Obituary Notices from sources of exclusive information, and particulars of Military and Naval Patents, will be supplied.

Promotions, Exchanges, Appointments, &c., will be carefully recorded.

All Letters and Communications should be addressed to the Editor of

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Making the total profit divided

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Date of Policy.	Age.	Sum Assured.	Original Premium.	Premium now Payable.	Reduction per Cent.
October..... 1836	49	1000	£ 3 11 8	£ 0 7 10	99
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January..... 1850	36	1000	£ 3 11 8	£ 0 7 10	99
December..... 1850	38	2000	£ 3 11 8	£ 0 7 10	99
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January..... 1859	49	3000	£ 3 11 8	£ 0 7 10	99

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Date of Policy.	Age.	Sum Assured.	Original Premium now extant.	Annuity Payable.
April..... 1836	54	1000	£ 0 0 0	£ 3 3 3
August..... 1836	56	800	£ 0 0 0	£ 3 3 3
August..... 1847	60	2000	£ 3 3 4	£ 7 5 8
March..... 1848	61	900	£ 3 3 4	£ 1 7 4

Amount of Claims paid

Gross Annual Income

Accumulated Fund

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